

K S O R

Guide
TO THE ARTS
APRIL 1983



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Michael Lee, a resident of Ashland and graphic designer. He has done work for Simmons, Sears, Medford Chamber of Commerce, KTVL, Rogue Valley Memorial Hospital, Ashland Chamber of Commerce & Coastal Dynamics to name just a few. His office is located at 142 N. Ivy • Medford, Oregon • Suite 5 • (503) 772-5663.

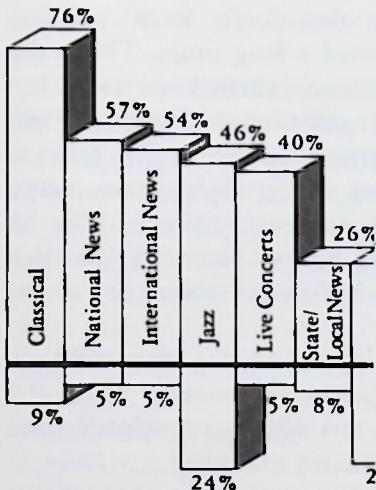
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Guide

TO THE ARTS
APRIL 1983

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KSOR listeners surveyed -- 12



Gold Beach's *Mary D. Hume* -- 20

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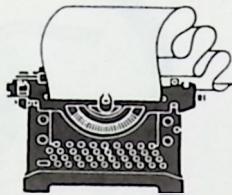
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FROM THE DIRECTOR'S DESK



Welcome Home, Norman Corwin

There's a special satisfaction that comes from receiving something for which you've waited a long time. That's the way I felt when I received the announcement some weeks ago that National Public Radio had commissioned Norman Corwin to create six new dramatic programs for radio. The series is billed with a title developed out of Corwin's earlier classic series for CBS Radio, "Twenty-Six by Corwin." "Six by Corwin" will be heard over NPR stations beginning later this year. Each of the six plays will be focused around one of the approaching holidays.

This writer had been patiently suggesting that NPR do *something* with Corwin for nearly four years. Thus, the announcement of this series was met with real anticipation and pleasure in this quarter. Why? I'll try to explain.

For our younger readers, it is necessary to explain that Corwin could easily be credited as the primary force in the development of radio drama in this country. As an early product of an experimental programming effort by the CBS network, Corwin wrote, produced and directed programs that have made history; not just radio history, but history.

The "Twenty-Six by Corwin" series developed out of the Mercury Theatre effort. Best known as Orson Welles' creation, it most notably produced "War of the Worlds." After Welles' success there, he essentially left radio for Hollywood (although he continued to play radio character parts—the most famous of which was as Harry Lime in the post-war "Third Man" series). On Welles' departure, the Mercury Theatre became Campbell Soup Playhouse and remained committed to producing fine drama. And when Campbell's lost interest in the project, it reverted to non-sponsored status (since sponsorship wasn't a prerequisite for programming in those days) and became known as Columbia Playhouse. In later years it was known as CBS Workshop and, after the advent of television, CBS Radio Workshop. It remained on CBS until 1956 by which time virtually all dramatic programs were leaving network radio.

By then the "Workshop" was just too expensive an undertaking solely for conscience and art. Even so CBS then, and still, deserves recognition for the longstanding commitment it demonstrated to experimental radio. Actors who got their

start in the Workshop include John Houseman, Hans Conried and Welles.

Throughout its life the Workshop explored radio, particularly dramatic radio, in the footsteps of Welles and Corwin. Welles' tenure was somewhat brief, the notoriety that attended "War of the Worlds" having catapulted him into media mogul status. And Welles' interest easily broadened into film where he based the remainder of his career.

But Corwin was different. His art was radio. Just radio. True, he did a Canadian series and wrote screen plays, but that was only after radio, at least this kind of radio, disappeared. Corwin was sort of a radio creation. He just didn't translate well into films, television or the written word. Radio was Corwin's home.

His work at CBS was legendary. Two of his programs stand like bookends on World War II. Just days after Pearl Harbor, his CBS program "We Hold These Truths" was presented in an effort to explore and explain the war that had just begun. In retrospect the program may sound simple and even jingoistic. But it was a product of its times and it spoke to the heart of America. So highly regarded was this hastily-created effort that, at the end of the War, Corwin was asked to do a special broadcast to commemorate the event. "On a Note of Triumph" was a stellar and gigantic effort. The cast included virtually every major star who wasn't on a warfront. Leopold Stokowski and the New York Philharmonic appeared live from the East Coast, adding to the West Coast-based production. FDR appeared "live" for concluding remarks and the entire program was carried live on all four radio networks. (Four was all the country had in those simpler days. No TV; no cable; no satellites and few radio stations that weren't network affiliated).

It really *was* history.

Corwin's credentials for these programs were impressive. In the early 1940's his "Twenty-Six by Corwin" probed new radio techniques for storytelling. He wrote two pieces which poked satiric fun at the contemporary mass media in which he worked; some programs were playful (including a story of a boy and his dog facing eternity). Corwin's "Plot to Overthrow Christmas" stemmed from a careless answer to a publicity man's question about "What are you going to do for a Christmas show?" Corwin threw off a title line to the fellow and was then stuck with coming up with something to fit. His program, involving Lucretia Borgia, Simon Legree, Nero and a cast of other villains, explored the "Christmas spirit." In the early 1970's it was repeated on PBS as a radio drama, with Corwin directing, to demonstrate the art form. It remained every bit as charming.

Some of the plays he presented were sardonically created, which only made their success even more curious. "A Soliloquy to Balance the Budget" originated when Corwin realized that he had used more than 1/26th of his budget

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for each of his earlier efforts on the series and he had to economize to avoid running out of funds. The result was a tiny program using only *one* character (which saved money) and greatly benefited from the leanness which reality had forced upon art.

After the War, Corwin became intrigued with the new medium of recording tape. He set off around the world with Wendell Willkie and a tape recorder and captured the sounds of people. In the spirit of internationalism spawned by the creation of the United Nations, it was an absorbing and controversial document. It won critical acclaim and landed Corwin on the blacklist in the McCarthy days.

Corwin helped elevate radio drama to an art form. And, sadly, radio deserted him. When the days of network radio had passed, Corwin's medium was no more. Unlike a painter who could continue to put brush to canvas, Corwin required musicians, actors, writers, and most important of all, air time, to work in his chosen medium. And it wasn't to be had in the days of news-and-music radio.

Several years ago I suggested to the "Earplay" producers that commissioning something by Corwin might be an important contribution to radio's self-concept. After all, there is something very sad about a great talent, still in Hollywood but unheard for nearly thirty years. It reminded me of the film great, D. W. Griffith, who lived much of his adult life in the shadow of the industry he had helped create but of which he was no

longer a part. "Earplay" said a Corwin production had been discussed but aborted. I tried again and asked Sam Hold, NPR's vice-president in charge of programs. "We'll give it some thought," said Sam.

I haven't asked, but I imagine we have NPR's John Bos, director of performance programs, to thank for bringing Corwin to NPR microphones. If so, John, you've done something important and worthwhile.

I have no idea what Corwin has to say after a thirty-year silence and am frankly curious. But I'm proud of NPR for giving us all the opportunity to find out.

Welcome home, Norman Corwin.

Ronald Kramer
Director of Broadcast Activities

Postscript: Regarding the American Public Radio issues discussed last month, on March 7 the Guild filed the FCC petitions referred to in the March issue of the *Guide*. The NPR Board report on this subject probably won't be available until the April meeting of the NPR Board. The draft report, in summary, suggests that some problems exist in this area but that they are not NPR's to solve. The report responds to my earlier comments in the *Guide* concerning antitrust violations by APR by suggesting that the best antitrust counsel in the country, whom the NPR Board had consulted, could not conclusively state that APR was either free from, or guilty of, antitrust charges.

More information will follow in next month's *Guide*.

-RK



i Segovia!

by Larry Snitzler
Reprinted by permission of
The Guitar Review



Wham! A sudden jerk and a clang announced the end of the ride. I stepped shakily out of the vibrating cage which looked more like a telephone booth than an elevator. Behind me, I could hear Jim Henderson muttering under his breath as he struggled with the spring-loaded doors which were trying to close on his \$5,000 Nagra tape recorder.

I picked up a case heavy with microphones and cables, and we began to climb to the last floor, which, like some Buddhist shrine, seemed accessible only to those willing to make the last sacrifice of a personal, physical effort. Step, step . . . at last! Right face . . . Jim rang the bell.

The door opened. The sudden release of light from the interior blinded us so that, for an instant, the figure before us resembled a gigantic silhouette, but cut from the front rather than in profile. But there was no mistaking the warm voice.

"Come in, my dears," said Andres Segovia.

But let's back up a bit.

Time: March 11, 1979. Place: The Watergate Hotel. Segovia has just performed at the White House and the Maestro and I had agreed to meet the day after. It is impossible to sit in a public place with Andres Segovia and not be the center of some discreet public commotion. Even those few who don't recognize him can't pass by this grey-haired gentleman with his silver-headed cane and string-tie without feeling they ought to know who he is.

But that afternoon in the Watergate, sipping Tio Pepe with Segovia, one soon forgot the brief stares and soft murmurs as we entered a place where time and space seemed no longer to exist.

Segovia and I talked of many things, and then I asked the question: Would he agree to a public radio series on his life? "Perhaps," he replied, "I will write to you."

I walked out of the Watergate Hotel calmly enough, but inside, I was dancing!

Six months later, Melva Perez of The Pew Memorial Trust of Philadelphia, saw NPR's funding proposal and told us that a sum of money almost equivalent to the cost of a Rolls Royce is but a small price to pay to bring the life and work of Segovia to millions of people.

Once we had the financial means there was just one essential missing: Time. Where, in Segovia's formidable

schedule would there be room for the kind of intensive personal involvement that would be required of him? It soon became apparent the only possibility would be to work with the Maestro during his "vacation."

And so, in May 1981, we arrived in Madrid just in time for Carlos Andres thirteenth birthday. Segovia's invitation for us to attend his young son's birthday party exemplifies the way in which he was to open his home and, eventually, accord us an intimacy which extended well beyond the requirements of the work itself.

To write one's autobiography is one thing; To invite people into one's home and allow them to pose probing questions about the course of one's life is quite another.

Segovia was not happy, for example, at the prospect of being recorded for posterity, or at having to express himself on matters of importance while speaking English. The problem facing us then, as we began work with him, was to see if we could put him sufficiently at ease so that the natural ebullience of his personality would come forth spontaneously.



Grenada

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And yet, every day, as Jim Henderson would lean forward to adjust the Maestro's lapel mike, Segovia would screw up his face as though he had just eaten a lemon, point at this delicate tendril of technology and loudly proclaim: "The enemy!"—all of which would be followed by a broad smile and an astonishingly resonant chuckle.

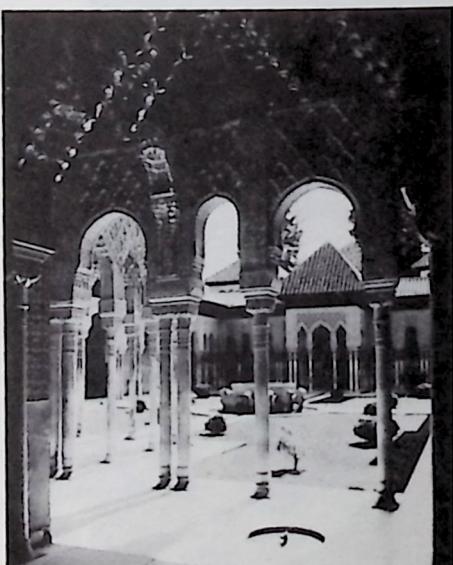
It soon became a ritual, this daily trek to the Maestro's studio.

After six weeks or so, Segovia began to prepare for the long drive to Granada to participate in a guitar competition and the first phase of our work with him drew to a close, although we would meet him later.

"I will miss your daily visit," he told us. "It has become a kind of ritual."

Our reasons for following Segovia to Granada were actually four: to record the awarding of an Honorary Doctorate to the Maestro by the University of Granada; to record his master classes; to interview the numerous music personalities who had close associations with the Maestro and were participating in the guitar festival; and to capture the characteristic sounds and images of the city and its people. It was a memorable experience.

One incident may serve to convey a sense of our sojourn in Granada. We were ap-



proaching the entrance to the Alhambra when Segovia interrupted our conversation to say, "You must excuse me, but I wish to speak a moment with these gentlemen." Whereupon, he began an animated discussion with the four or five guards standing before us.

These were simple men gathered around Segovia. Dressed in poorly tailored brown uniforms, some of them displayed a day or two's growth of beard. Yet each of them exhibited at least two characteristic Andalusian traits: a natural, unforced amiability and an innate sense of dignity. I remarked upon the simplicity and total lack of self-consciousness with which Segovia addressed each of the men by name and inquired after his children and grandchildren.

As I listened to the murmur of their conversation, mixed with gentle laughter, it came to me that this was one of the few remaining ways for Segovia to revisit the nearly chimeric world of his childhood.

It is perhaps appropriate that the moment which, in many ways, has come to symbolize our work with Segovia, should have occurred on our last day together in Granada.

It was at the end of a long day of teaching that I reminded Segovia of a promise he had made to photographer George de Vincent, to visit Manuel de Falla's house for a series of portraits. As the session began, his face betrayed the mixed emotions of someone flattered by the attention being paid him, yet unable to ignore the press of more consequential affairs.

After a steep, difficult climb to the second story, however, Segovia's mood began to change. As we explored the interior of Falla's home, lovingly restored by his niece, Marivel de Falla, Segovia began to recall the times he had spent here with Spain's greatest 20th century composer.

Dusk was approaching when Emilia Segovia came to reclaim her husband.

"Andres, we have no time!" she said, adopting the tone and attitude of a schoolmistress chastising a recalcitrant student.

But the special imperatives of that time and place successfully disarmed, for awhile, the Senora's justifiable concern. Thus, there was time for more photographs and a few moments of quiet conversation before the Segovias began to proceed toward their hotel.

I stayed behind a moment, to thank the caretaker for his cooperation, when I noticed his wife's face suddenly assume an expression of near religious gravity. Immediately, we all turned toward the two people who had just left us. High above Granada, close by the Alhambra, Andres trod the cobblestones of the narrow street leading from Falla's home. To his right was his wife Emilia; they held hands as they moved slowly along. For just an instant, I thought I saw, at his left, the figure of his friend Don Manuel, smiling, leaning forward to press home a point.

"May God bless and protect him," said the caretaker's wife.

She made the sign of the cross. George took the picture.



Grenada, site of the famous Alhambra palace and boyhood home of maestro Andres Segovia

The Quartet, Queen and the Cosmic Connection

by Betty Huck

Woodwind player, Tom Schmidt of the Backwoods Jazz Quartet now likes to refer to the group as "Quartet to the Queen." That's because the band was chosen to play for Queen Elizabeth II at a luncheon given by California's Governor George Deukmejian in Sacramento on Friday, March 4.

The Backwoods Jazz Quartet is not "Ashland's own" although many people think of it that way. KSOR listeners are familiar with the group because their records are played frequently on the station. Bassist-drummer, Ray Mann, who is the only Backwoods Jazz member living in Ashland, says that their latest album, "Sweet Feet" debuted on KSOR. Now it's heard on at least sixty-five other stations in twenty-six states, most of the stations belonging to NPR.

The luncheon for Queen Elizabeth was held in the rotunda of the California State Capitol Building. The quartet performed on the balcony overlooking the tables where the Queen and about one hundred eighty selected guests dined on asparagus, seafood crepes and fresh berry sundaes.

Backwoods Jazz entertained the crowd as it waited for Queen Elizabeth's arrival. Occasionally, the music had to stop as an announcement came over the public address system: Information on the proper etiquette when lunching with the Queen. Finally, the

Queen arrived with an entourage of about thirty people including Governor Deukmejian. She passed by the quartet several times on her brief tour of the building, each time acknowledging them with a smile and a nod. Then she stopped to listen for a few minutes. Mann said he was concentrating on playing the bass when he looked up and saw the Queen watching him. It seemed to him that she observed him for a long time and it was disconcerting, to say the least.

"We had this eye contact," he said, "and through a reflex action that I do a lot of times on stage when I see somebody staring at me for a long time, I wink. I started to wink at the Queen. My right eye got part way down and I realized half way through the wink that you don't wink at the Queen. So my other eye started down and there I was with this lopsided squint and a big smile on my face. She must have thought I was crazy."

The Queen also spent a few minutes looking at Anni McCann's feet. Mann said, "Anni had on these plastic, high-heeled, see-through shoes and the Queen seemed real interested in them." Anni is the group's lead singer.

Mann felt that the group's performance had been a success, lop-sided squints, see-through plastic shoes and all. As Queen

Elizabeth, Prince Philip and Governor Deukmejian were leaving to go downstairs to lunch, the governor looked over at the quartet, smiled, waved and then made an "Okay" sign with his thumb and forefinger. Mann said, "It was obvious that the Queen was pleased with us and that Deukmejian was happy we were there."

One of the reasons the band was considered for the job was that it played last fall for the wedding reception of Sal Russo, Governor Deukmejian's deputy executive secretary and chief of staff. Clearly, the band was a hit at the wedding, too.

Another reason Mann thinks they "got the gig" in the Capitol Building is that the Backwoods Jazz Quartet is able to play acoustic instruments and didn't need a P.A. system and a stage.

"They were really cramped for space," said Mann. "Everybody in the state wanted to go and they just didn't want a group that needed a stage to take up a whole lot of space."

The quartet also successfully tackled the problem of acoustics.

"The room was super live. It was all

marble floors, marble walls and this gigantic dome, and it echoed. I mean, you could make one sound and it would go on for five minutes. If we had had electric instruments and a drum . . . well, a drum would have drowned out everything."

Paul Emery is the fourth member of the group, playing guitar and mandolin. He and Mann used to play together long before the Backwoods Jazz Quartet was born. And just what is this music, backwoods jazz?

"Mixing up several different styles of older type music," said Mann. "We go to play in the country and we play more country music but we introduce them to some jazz and it's more palatable to them that way. We go to the city and we play jazz and some of the more tasteful country tunes. In the jazz clubs and in the country, wherever we go, we're taking something that they don't usually listen to with us. That way it's a lot of fun."

What did they play for the Queen? "Jazz and folk music."

National Public Radio did a feature story about the quartet on "Morning Edition" a few months ago. People called from all over



Backwoods Jazz Quartet:

after hearing the program.

"We sold albums immediately," said Mann. "Anni's mother heard it in Ohio, by accident. A friend of ours in Los Angeles who has insomnia lying in bed with headphones on all night, listening to his favorite public radio station, heard the story at 5:30 in the morning. He kept listening and heard the story again when they repeated it. Then he called up and ordered five or six albums to give away to his friends. National exposure like that is always good. When people hear about us next time, they'll remember that *Morning Edition* story."

Backwoods Jazz got a grant this year from the California Arts Commission (C.A.C.).

"It's a matching funds grant," explains Mann. "For years the same agents have been booking the same acts in to county fairs in the state. The C.A.C. thinks it's time to get some new blood on the fair circuit. They don't provide bookings. They provide matching money. We go out and book our own county fairs and negotiate with the fair people. Then whatever salary is decided on, the grant pays half of it. In other words, the fair gets you for half price and you get paid your full asking price."

In his travels, Mann has noticed that many people mention Ashland. It's a good stopping place between San Francisco and Portland for bands and other entertainers. Backwoods Jazz will be performing at Jazmin's in Ashland soon.

"We'll do a concert first," he said, "and then the rest of the evening we'll play for dancing."

The group, however, wants to get away from being a dance band.

"If you want to move up in the music world, you've got to be a concert act. That's all there is to it."

Mann sees a connection, perhaps a cosmic one, between playing for the Queen of England and living in Ashland with its Shakespearean Theatre and Elizabethan style store fronts.

"It was interesting," he said, "to see contemporary English culture come to America in the form of the Queen and to see how the people here just loved her. I feel very lucky not only to have played for royalty, but also to be able to live in Ashland. What I mean is that I feel more lucky than if I played for royalty and lived in Sacramento. In Ashland, English culture has come to America too. I love it here."

The Backwoods Jazz Quartet performs at Jazmin's in Ashland, April 7 at 9 pm.

Betty Huck has a jazz program on KSOR Friday nights and doesn't believe in royalty because she's never been invited to be part of it.



Backwoods Jazz Quartet's latest album.

Big Black - "Ethnic Fusion"

by John Baxter

I thought I'd heard everything. I was wrong. When this record arrived on my desk, I couldn't quite believe it. Guitar and drum duets? My initial reaction was to dismiss this record, and for several days it lay in my office, gradually being buried by a mound of paper. Curiosity needled me constantly, though, so I finally gave this "Ethnic Fusion" a listen. And what a reward!

Big Black and Anthony Wheaton are San Francisco based musicians. On this collaboration, Black plays tumbas and bongos, Wheaton the guitar - the *classical* guitar. An immediately extraordinary aspect of this recording is that such a strange combination works at all. That it works so completely is due in large part to Black's startling virtuosity. In his hands the drums are not just rhythm instruments, they actually sing. I have heard many a jazz drummer turn a standard drum kit into a complete band, but never have I heard drums played in the Afro-Cuban tradition with such melodic inventiveness, and such simple joy.

Wheaton is an accomplished classical guitarist, and the strongly rhythmical tradition of the classical guitar compliments well Black's spectacular drumming. One of the record's finest moments, Wheaton's "Pavan," begins with a tranquil guitar solo reminiscent of Bach, perhaps of Albeniz, and is punctuated by short dancing bursts from Black's drums, which act almost as echoes of the guitar's origins. But it is not only classical influence we hear in Wheaton — he also gets around Flamenco, Brazilian, Caribbean, and American Jazz styles quite ably.

"Ethnic Fusion." I've played games with the geography this record covers each time I've listened. Black drums: the Caribbean mixture of African and Spanish styles, the

influence of Brazil, and the South American Indian. Wheaton's guitar: jazz, bossa-nova, and the heavily Spanish-influenced classical guitar, the Spanish in turn influenced by the Moors. Thus, there is a complete musical world, with Africa its axis.

With all the lame attempts at "fusion" these days: jazz/rock, jazz/folk, jazz/classical ad infinitum, it is astounding to find such a daring and completely successful fusion of musical styles. It is even more astounding to find the music on record. 1750 Arch, the eclectic, independent label based in Berkeley, California, is to be congratulated for preserving Big Black's magic. The recording was made with obvious care, and is technically excellent, with a warm sound and silent surfaces.

Big Black and Anthony Wheaton are men who think very deeply and feel very deeply about their music - a rare combination. Buy this record. You'll be rewarded by the beauty of this music, and also by the knowledge that, even in this age of a conservative, formula-oriented recording industry, the human mind can still create music of charm, warmth and vital originality. Big Black's drumming is not to be missed.

NOTES: If you have difficulty finding this record, which is indeed possible, contact:
1750 Arch Records,
1750 Arch Street,
Berkeley, California, 94709.

In my last appearance in this space, I reviewed Anthony Davis' recording, "Episteme". Davis has just released a trio record on Gramavision with flutist James Newton and cellist Abdul Wadud. Highly recommended.

«We threw away our TV... //

by Tony Boom

Not all KSOR listeners were so enthusiastic but one said he threw away the television set and uses KSOR as an exclusive source of information and entertainment. Nearly 700 KSOR listeners and *Guide* readers marshalled their thoughts on area public radio, taking time to categorize opinions and express ideas when we invited them to fill out a survey questionnaire included in the December issue.

Survey participants faced a dual task; some questions asked for a written response, others required checking a preference or several preferences or denoting participation in a category. From 529 surveys tabulated, checked responses ran in the high 400 to low 500 range in most one-choice queries. In contrast, written responses on programming and operations, for example, drew 326, 220 and 315 fill-in comments. Some readers also took the opportunity to add other written comments about the *Guide*, programming and policies.

Size of the response—667 returns were on hand at the start of tabulation—was rewarding for a survey questionnaire which was mailed to 3,772 members. Of the 667 responses, 138, representing first-time *Guide* readers, were excluded from tabulations as their preferences may not yet be clearly defined due to limited exposure.

Preferences and trends emerge when surveying the statistical tabulations. Readers who have already checked the tabulations have probably formed some tentative summaries from them. Our own conclusions, subject to qualifications, give indications of the attitudes and makeup of KSOR listeners.

It needs to be noted that the survey group, as pledge-paying members and *Guide* readers, are very definitely KSOR aficionados. The last question on the survey asking for impressions of service drew 198 "Stupendous" ratings, 277 "Above average" marks, and no "Dismal" estimations. Only 19 of the respondents were not current subscribers. The study cannot claim to represent the views of all people in the listening area—but it gives glimpses of the kind of person in the area who pays attention to the station's efforts.

—A strong majority, more than 72 per cent of the survey respondents, listen to 11 or more hours per week, with 170 of the 478 responding to this question checking the 21 or more hours category.

—Classical music, with 400 responses, led the most liked category, which drew a greater than 100 per cent return. National and international news were the second and third most liked programming features; and jazz was fourth.

—While it was popular, jazz was also mentioned the most as the least liked programs, barely edging children's programming for the dubious distinction. The question also drew more than 100 per cent responses from participants.

—Over 83 per cent indicated they listened to KSOR at home. A large number also listen at work. This category also drew a greater than 100 per cent response as listeners indicate they listen to KSOR in more than one setting.

—Sixty-two percent have been listening to

the station more than two years, and 20 per cent have been tuning in for more than five years.

—An astonishing 97 per cent rate the *Guide's* overall appearance against subscription publications as excellent or good.

—A majority of 496 respondents use the *Guide* once or twice per week, while 22 per cent use it daily.

—The survey drew one more male than female response, 265 to 264. Sixty-three per cent were married, and over half have children.

—When asked to express their preferences for future choices by taking pen in hand, the 300 plus participants to three questions were less specific than when asked to check current likes and dislikes. Classical music was the most requested write-in for additional programming, with jazz second. In reverse order, jazz and classical music also drew most comments for decrease in programming.

—Why do people listen to KSOR? Writing about the primary reason they tune in, 86 of

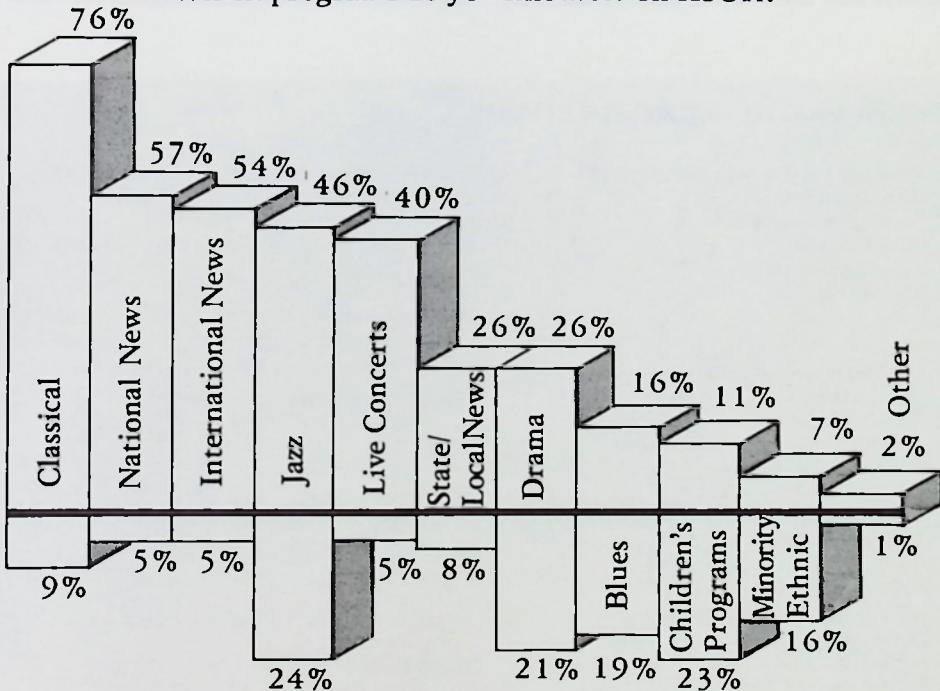
408 indicated the major attraction was "good music"—a category which could conceivably include any of the forms of music KSOR broadcasts. Again, classical music was a primary motivator, while others wrote they liked news and 36 of 326 listeners cited the lack of commercials as the main reasons for listening to KSOR.

The "Pleasure of good music" was the main attraction noted in comments by one listener. Another wrote "It functions... as a radio station should—well done and no commercials."

Several readers cited forms of music they disliked which KSOR doesn't air as being a primary reason for listening. Another wrote, "We threw away our TV so KSOR is our only source of entertainment and information." Several said KSOR was like a connection or companion. One of these listeners wrote the station was "The all-day, year-round intelligent companion."

Besides obvious trends, the survey yields statistical indications about listeners and their selections.

Which programs do you like *most* on KSOR?



Which programs do you like *least* on KSOR?

Who is Listening?

Over half of the respondents are between the ages of 25 and 44, and 29 per cent are between 25 and 34. Listeners in the 55 to 64 year range were the third largest age group in the survey. As noted, over half are married, and a majority also have children, two or three offspring being most common. Income figures of participants showed 21 per cent making more than \$30,000;

34 students, 26 contractors, 19 artists, 11 engineers, 7 social workers, and 5 store owners. Other occupations drew four or fewer (usually one or two) responses.

Most people found out about KSOR by simply turning on the radio and tuning through the dial. Now 72 per cent listen to 10 hours of radio or more each week. The regular \$20 yearly membership is the most popular supporter category, but 14 per cent are in the Composer (\$50 or more per year) supporter bracket.

Of 489 responses, 315 indicated that reception of the KSOR signal was clear, while another 130 had adequate reception.

Why do people listen to KSOR? ... the major attraction was "good music".

24 per cent making less than \$10,000; and 55 per cent falling between \$10,000 and \$30,000 in household income.

Occupational breakdown, from 414 written responses, showed retired persons were the greatest form fillers with 92 responses. Surveys were also received from 62 teachers,

Listener Preferences

As noted, classical music was the most liked programming with most of the respondents indicating their affection for this category. Many people also like the station's national and international news coverage. State and local news coverage was a "most liked" program for 138—something of a surprise as there is little such programming on the air except for a few regular features.

PROGRAMMING AND OPERATIONS

1. How did you find out about KSOR?

- 128 Through a friend
- 260 Tuning through the radio
- 8 KSOR Guide
- 44 Newspaper
- 73 Other

2. How long have you listened to KSOR?

- 35 0-6 months
- 70 6 months-1 year
- 83 1-2 years
- 101 2-3 years
- 108 3-5 years
- 99 More than 5 years

3. In which membership category are you currently?

- 79 Composer (\$50 or more per year)
- 40 Conductor (\$40 per year)
- 55 Principal (\$30 per year)
- 279 Regular (\$20 per year)
- 66 Student/Senior (\$15 per year)
- 9 Not subscribing at present

4. How many hours a week do you listen to KSOR?

- 29 0-5
- 104 6-10
- 93 11-15
- 82 16-20
- 170 21 or more

5. Where do you listen to KSOR?

- 404 At home
- 189 At work
- 118 In the car
- 4 Other

6. How well do you receive KSOR on your radio?

- 315 Clearly
- 130 Adequately
- 44 Poorly

Jazz, live concerts and drama also drew significant responses.

Listeners dislikes are not as numerous as their preferences for those programs they do like. Jazz programming was listed as "least liked" by 126—compared to 400 who expressed their preferences for classical music. Other programming which was disliked by notable numbers included children's programs, drama, the blues, and minority/ethnic programs.

Fewer people chose to write about what they would like to hear than checked their current likes or dislikes. Some of the written responses did not fit into categories, and because the responses were expressing individual tastes, they led to many more

"It functions . . . as a radio station should—well done and no commercials."

categories than in the questions about current programming.

Classical music showed the most written requests, with 64 of 315 respondents asking for that addition to programming. Other

Most people found out about KSOR by simply turning on the radio and tuning through the dial.

top requests included jazz, 46; radio drama, 31; Ante Meridian, 19; folk music, 18; Prairie Home Companion, 18; and rock music, 17. Non-categorized responses included "Where's Zachary?" (he's at KMED) and a request for Roseburg weather in the morning.

In all, there were 42 clearly discernable categories where listeners want to have programming additions.

"More classical," wrote one reader.

7. Which programs do you like **most** on KSOR?

242	Jazz (list specific programs if you like)	64	Children's programs	300	National news
400	Classical	135	Drama	87	The Blues
209	Live concerts	138	State/Local news	35	Minority/Ethnic programs

11 Other _____

8. Which programs do you like **least** on KSOR?

126	Jazz (list specific programs if you like)	123	Children's programs	26	National news
46	Classical	113	Drama	100	The Blues
25	Live concerts	40	State/Local news	85	Minority/Ethnic programs

5 Other _____

9. Which programs would you like to hear **more** of on KSOR?

10. Which programs would you like to hear **less** of on KSOR?

11. What is your primary reason for listening to KSOR?

12. How do you learn about upcoming programs on KSOR?

12	Newspaper	270	On-air announcements
420	KSOR Guide	7	Other

"Anything or everything classical," penned another. Others favoring classical music were more specific, including "classical, but not chamber music."

Jazz fans wrote, "More jazz," and "Jazz at earlier, varied hours."

"Drama, but not at the expense of classical music," was the request of one listener.

"Which programs would you like to hear more of on KSOR?"

This question drew 315 written responses to the December survey. Many of the responses were readily categorized, while others proved more difficult. There were some clear categories drawing just one entry, and 17 fit no clear direction. Results with totals for each category mentioned included:

- 64 Classical
- 46 Jazz
- 31 Radio Dramas
- 19 Ante Meridian
- 18 Folk Music,
Prairie Home Companion
- 18 Prairie Home Companion
- 17 Rock-n-Roll
- 11 State and Local News
- 10 Live Concerts
- 9 Blues, Bluegrass
- 7 NPR Morning Edition
- 6 Children's Programs, Opera,
International News
- 5 Science News, BBC Productions
- 4 New Dimensions, Mixed Bag,
Minority/Ethnic, Big Bands
- 3 Comedy (light), Star Wars,
Baroque, PHC
- 2 Poetry, New Wave,
Chamber Music, Talk Shows
- 1 Doc. interview, Spanish language
programming, Serious Music,
Pops, Business and Finance,
Vocal Music, PBS TV Music,
Educational Programs,
Siskiyou Music Hall,
Financial Commentary,
Vintage Radio

There were only 20 clear categories in which listeners said they wanted to hear less programming. Again, there were responses outside the categories.

Favorites for less air time were jazz, 44 mentions; classical, 35; and shows with talk (notably *St. Paul Sunday Morning*), 23.

One reader asked for less jazz "...because it comes at evening." "All stations in the area are jazz, rock, country, let's keep this classical," wrote another. But another replied there was "Too much classical." Others asked for "Less Opera," while one participant responded "I detest opera."

Assorted comments under the reduced programming question included "'Ruby' is a little weird," "No more James Joyce..." (Fewer) "themes of violence and military conquests" and "less bombastic full orchestra classical." One form filler said "'Ante-Meridian drives me nuts, classical and jazz don't mix—separate them.'"

"Which programs would you like to hear less of on KSOR?"

A total of 219 members took the opportunity to discuss areas where they would like to see some decreases. Responses fell into 12 categories and there were 21 comments which defied categorization. Results with total mentions are:

- 44 Jazz
- 35 Classical
- 34 Opera
- 23 Talk Shows
(*St. Paul Sunday Morning*)
- 14 Radio Dramas
- 10 Blues
- 6 Rock-n-Roll, State & Local News
- 5 Ante Meridian
- 4 Live Concerts, Siskiyou Music Hall
- 3 Children's Programs, Studs Terkel
- 2 Chamber Music, Mixed Bag
- 1 Folk Music, Baroque, New
Dimensions, Religious, Country

Guide Comments

Most individuals became aware of the *Guide* through on-air comments. A large number learned about the publication when given complimentary copies by Welcome Wagon or through other outlets. Over half the respondents read the *Guide* once or twice weekly. Many look at the *Guide* once or twice per month, and 22 per cent look at it daily.

Usually one or two people per household read the *Guide*. In determining what readers select, consideration must be given to those items which can assist day to day selection and those items which are only likely to be read once, such as feature articles.

Detailed program listings had 94 daily readers, 223 who check once or twice per week and 115 who look once or twice per month. The program centerfold had 59

daily regular readers, 203 who look once or twice per week and 175 who check a couple times per month. Arts Events had the fewest daily readers—26. But 327 checked the arts listings monthly or twice monthly and 77 viewed it a few times each week.

One listener wrote the station was "the all-day, year-round intelligent companion."

THE KSOR GUIDE

13. How did you become aware of the KSOR Guide?

42	Friend
6	Relative
260	On-air announcements
5	Newspapers
167 <	Welcome Wagon
Other	_____

15. How many people in your household read the KSOR Guide?

10-	0	243-	1	226-	2
18-	3	7-	4	3-	5 or more

17. How often do you read the following "departments" in the Guide?

From the Director's Desk	Feature Articles	KSOR Review
273 Every month	220 Every month	190 Every month
119 Occasionally	194 Occasionally	175 Occasionally
66 Rarely	61 Rarely	78 Rarely
Program Centerfold	Detailed Program Listings	Prose and poetry
59 Every day	94 Every day	149 Every month
203 Once or twice weekly	233 Once or twice weekly	153 Occasionally
175 Once or twice monthly	115 Once or twice monthly	135 Rarely

Art Events Listing

26	Every day
77	Once or twice weekly
327	Once or twice monthly

20. If subscribed to the Guide, how do you rate its overall appearance?

227	Excellent	215	Good	14	Fair	2	Poor
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21. What do you do with your Guide at the end of the month?

353	Throw it away	117	File or store it	8	Share it
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those who completed surveys. Features drew 194 occasional readers and 61 who rarely read the articles. KSOR reviews were popular monthly with 190 *Guide* recipients; 175 read them occasionally, and 78 rarely.

*"Ante Meridian drives me nuts!
Classical and jazz don't mix.
Separate them!"*

Poetry drew the fewest regular monthly readers—149. They were outnumbered by 153 occasional readers, while 135 rarely went through the verse.

Usually the readers—353 indicated so—discard the *Guide* at month's end. Eight share it with others, but amazingly enough, 23 per cent (117) file or store it.

Written comments were solicited regarding what should be added to or deleted from the *Guide*. Fewer responses

were received than when readers were asked to write about station programming—220 asked for additions and only 40 wanted eliminations. Those who wanted increases favor art/artists features (33), more detailed program listings (26), information on local musicians, art events and artists (15), and more information on programs (11). Twenty of the respondents to this question indicated they were satisfied with the status quo.

One reader asked for "more information as to specific works to be heard." Another request was for "Art, if anything." An isolated comment asked for more "Good punctuation and spelling" in the *Guide*. Another reader wrote, "Love the new *Guide* artwork and layout . . ."

Half of 44 who expressed their ideas on reductions in the *Guide* content asked for less poetry. Art, with 6, and articles, at 4, also drew more than two comments for decreased space allotment. One survey filler asked for less "Poetry, art and feature articles that don't feature radio." Another wrote "more of everything would be great, not less."

QUESTIONS ABOUT YOU

22. Your sex: 264 Female 265 Male

23. Your age:

4 under 18	124	35-44	76	55-64
16 18-24	45	45-49	56	65+
153 25-34	34	50-54		

24. Married? 315 Yes 165 No

Widow 8

25. Children? 288 Yes 178 No

how many? (0-1)-75 (2-3)-146 (4-5)-35 (6-up)-6

27. Annual income of your household:

65 \$0-4999	61	\$15,000-19,999	27	\$30,000-34,999	12	\$45,000-49,999
65 \$5000-9999	77	\$20,000-24,999	24	\$35,000-39,999	20	\$50,000 or more
70 \$10,000-14,999	45	\$25,000-29,999	14	\$40,000-44,999		

28. What newspapers do you read? _____

29. On a scale of 1-5, circle your overall impression of service provided by KSOR.
198 -Stupendous 277 -Above Average 15-So-so 3-Below Average 0-Dismal

Conclusions

Interpretations of the survey data lead to a couple of prominent, if conjectural conclusions. "Good music" in general and

One reader... asked for more "good punctuation and spelling," in the Guide. Another wrote, "Love the new Guide artwork and layout..."

certain forms of music, notably classical and jazz, are the greatest attraction to the enthusiastic listener group which completed the survey. The public also indicated news and information from the station and *Guide* was important to their styles of life.

Those surveyed also favored additions to the current KSOR operation, with written comments frequently asking for "more" or more of the same.

More respondents indicated a desire for additions in programming areas than asked for reductions in current programming. The *Guide* was in a similar position with requests for additions outnumbering expressions of desire to cut back. Both the station and the *Guide* could expand — the station by increasing broadcast hours, the *Guide* with more pages. But expansion does not come easily — program underwriting would need to supplement

continued public support for station additions, while the *Guide* would need to include more advertising to increase in size.

The survey was brief by nature — some readers asked for more space and questions next time. This brevity leads to less than a complete picture (for example, there is not data on educational levels), but a rough outline of KSOR listeners has emerged — one which offers a few dominant features. This result will be included in the day-to-day and long-range processes of the organization.

Tony Boom is a free-lance writer who has written marketing and economic statistical articles for several newspapers on the West Coast.

Terry Youngs, an SOSC marketing student, labored for hours to tabulate the survey responses. He is also tabulating for staff review, the survey responses which arrived too late to be included in this article.

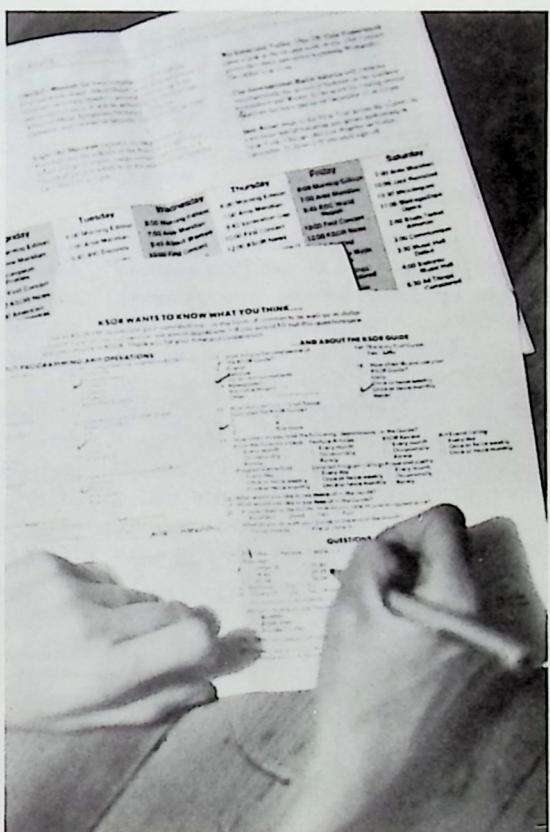
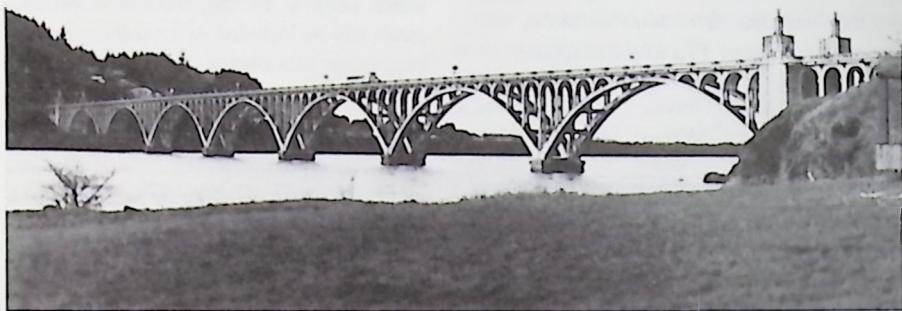


Photo by Tony Boom

A NEW DISCOVERY



The Isaac Patterson Bridge

AT GOLD BEACH

by Ruth E. Wilhite

The quest for gold in the 19th Century brought optimistic fortune hunters north from California to the coastal rivers and streams of Oregon. They were rewarded in the 1850's with the discovery of gold in the black beach sands thirty-seven miles north of the California border, where the Rogue River meets the Pacific Ocean. Tradesmen, who had learned from experience that a fortune was also to be found in commodities, followed on the heels of the prospectors to establish the village of Ellensburg. The town, however, was often referred to by its nick-name, Gold Beach, prior to the official name change in 1890.

The world-famous Rogue River flows beneath an imposing concrete bridge which connects Gold Beach, the county seat, and Wedderburn to form a combined trade area with a population of about 5,000. Completed in 1932, (using design and building tech-

niques which originated with noted French bridge engineer, Ernest Freyssenent), the graceful arch construction of the bridge is a popular subject for artists and photographers. The Isaac Patterson Bridge, named for the governor who died before the bridge was finished, completed the Roosevelt Highway along the coast. On June 19, 1982, the fiftieth anniversary of its dedication, the bridge was officially designated as a National Historic Civil Engineering Landmark.

Another unique subject of artists and photographers is another reminder of the area's history — the steamer *Mary D. Hume*, moored near the south end of the bridge. The ninety-six foot steamer was built by R.D. Hume, who owned the first local fish cannery and a fish hatchery at the mouth of the Rogue. Launched in 1881, the *Mary D. Hume* shipped commerce between San Francisco and southern Oregon

until about 1885. Her next assignment was as a whaling vessel in the Arctic for several years. The remainder of her service was as a tugboat in Puget Sound, Washington. In 1978, Crowley Maritime Corporation gave the one-hundred year old tug to the Curry County Historical Society, and a year later it was listed in the National Register of Historical Places.

It is impossible to separate Gold Beach from its life-source, the Rogue River, and the Siskiyou National Forest through which it flows. The river was officially designated by Congress in 1968 as a "Wild and Scenic River" — one of eight in the nation at that time. In addition to the lumber and fishing industries the river contributes to tourism's role as a vital part of the area's economy. Gold Beach and Wedderburn play hosts to ardent fishermen and travelers from all over the world who enjoy a natural, beautiful area unspoiled by commercialism.

One of the most popular diversions for travelers is a boat trip up the Rogue River. As the river banks drew permanent settlers the local postmaster began providing service to the up-river residents by boat in 1895; and today, several tours by shallow-water boats with hydro-jet engines make scheduled runs from Spring through early Fall. Stops are made along the way to observe deer, bear, and water creatures, or simply to hear the sounds of the river and forest. Supplies and vacationers are also delivered to resort retreats by boat.

A temperate climate and average temperatures in summer of 58 degrees, winter of 48 degrees, with some 70-degree bonuses in the Fall, makes hiking, beachcombing, tennis, golf, and other outdoor activities attractive all year long. But when it does rain and blow, it doesn't dilly-dally nor do the winter storms

pout and sulk. Their fury is quickly unleashed and soon a sunnier disposition returns.

The fine arts are obviously appreciated in the area. Local galleries and businesses display the works of talented Oregon artists. The Gold Beach Community Concert Association and also Les Stansell in nearby Pistol River (featured in the February issue of the KSOR Guide) select professional performers for local concerts. The Gull Players, a theatre group, presents several performances each year.

Gold Beach residents showed great interest when KSOR expanded its listening area to the south coast. The successful fund drive, begun in September 1981, involved school children as well as the Rotary Club. After some technical problems were resolved, KSOR started broadcasting in Gold Beach on November 30, 1982.

One fund worker admitted, "Haven't listened to radio for years! I worked on this fund drive because someone convinced me it would be good for the community. I turned on KSOR and listened all weekend. It's fantastic!"

Gold Beach has discovered KSOR!

Ruth Wilbrite is a retired teacher who now paints and writes when she is not reading just for the fun of it.



Mary D. Hume

KSOR GUIDE/APR 1983/21

PROGRAMS & SPECIALS AT A GLANCE

Ashland Concerts, a special series of four concerts recorded by KSOR in Ashland, features music from the Dutch-American Music Tour, the Kronos Quartet, and various local musicians. The series airs on four consecutive evenings at 7 pm, from April 18-21 only.

Joe Frank surveys the modern landscape of love, hope, despair and life in this 8-part series of half-hour dramas. The storyteller weaves his fantastic tales in two consecutive episodes aired Tuesdays, beginning at 9:00 pm.

KSOR Listener Call-in will give listeners an opportunity to learn more about KSOR. Ron Kramer, Gina Ing, and John Baxter will be on hand to answer listeners' questions and comments. This live call-in program will air Wednesday, April 13, at 7:00 pm.

Segovia! provides and music of mas- 13-part series, ho- Maestro himself & contemporaries, & and contemporar

The Most Dangerous nuclear war, revie nuclear arms stra at 6:30 pm on fou

Poems to the Listener conversations wit series airs Thursd

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 Abbie Hoffman
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	2:00 American Orchestras	2:00 San Francisco Symphony	2:00 San Francisco Symphony
9:30 Word Jazz	4:00 About Books and Writers	4:00 Horizons	4:00 Michael Egan
10:00 Weekend Jazz	5:00 All Things Considered	5:00 All Things Considered	3:00 Karen Almquist
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	4:00 Michael Egan
	6:30 Most Dangerous Game (4/4 only)	6:30 Most Dangerous Game (4/5 only)	4:30 Entertainment Weekly
	7:00 Ashland Concerts (4/18)	7:00 Ashland Concerts (4/19)	5:00 All Considered
	9:00 Lord of the Rings	9:00 Canadian Short Stories (4/5)	6:30 Siskiyou Hall
	9:30 Empire Strikes Back	Joe Frank (starts 4/12)	6:30 Most Dangerous Game
	Jack Flanders (starts 4/25)	10:00 Music from the Hearts of Space	7:00 As It Happens
	10:00 The Blues	11:00 Post Meridian	8:00 KSOR Call-in

unique retrospective on the life of guitarist Andres Segovia. This, produced by Oscar Brand, features the maestro as well as his closest colleagues and includes presentations of his rare archival recordings. It airs Wednesdays at 2 pm.

Possible Game focuses on the impact of the Cold War on American, European and Soviet refugees. This special four-part series airs three consecutive nights, April 4-7 only.

Contemporary Poetry features readings and performances by contemporary poets. This new series begins at 9:30 pm.



Master Guitarist Andres Segovia

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
11:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
11:30 Women Concert	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
12:00 PR News	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:30 Appalachia!	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
1:00 Symphony(4/6)	2:00 Grand Piano	2:00 International Festival	Lyric Opera of Chicago (starts 4/23)
1:30 Tom Farrell (4/13)	4:00 New Dimensions	4:00 Jazz at the Institute	3:00 Studs Terkel
2:00 Living the Dream	5:00 All Things Considered	5:00 All Things Considered	4:00 Siskiyou Music Hall
2:30 Strike Zone	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 All Things Considered
3:00 Dangerous Games	6:30 Most Dangerous Game (4/7 only)	8:00 New York Philharmonic	7:30 Pickings
3:30 You're a Star	7:00 Ashland Concerts (4/21)	10:00 Jazz Album Preview	8:00 A Mixed Bag
4:00 Dangerous Games (4/6 only)	9:00 New Letters on the Air	10:45 Weekend Jazz	10:00 Jazz Alive!
4:30 Round	9:30 Poems to a Listener		12:00 Weekend Jazz
5:00 Sports (4/20)	10:00 Possible Musics		
5:30 PR Listener (4/13)	11:30 Post Meridian		

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Moridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

Apr. 3 Members of the Saint Paul Chamber Orchestra present a special Easter program, performing with the Orchestra Chorus and Dale Warland Chamber Singers. Works include "The Lark Ascending" by Vaughn Williams; Honegger's *Pastorale D'ete*; Handel's Organ Concerto in F Major, Op. 4 #5, featuring soloist Leyton James; and Mass in G Major by Schubert.

Apr. 10 The Kuijken Trio presents Telemann's *Trio Sonata in A Minor*; Leclair's *Trio Sonata in D Major, Opus 2, No. 8*; Morel's *Chaconne en Trio in G Major*; and Bach's *Sonata in G Major, BWV 1039*. They also perform the Second Concerto from "Pieces de Clavecin en Concert" by Rameau.

Apr. 17 Soprano Lucy Shelton and members of the Saint Paul Chamber Orchestra perform Mozart's *Divertimento No. 1 in D Major, K. 136*; Bach's *Cantata No. 51 "Jauchzet Gott in Allen Landen"*; Hartel's "Concerto a Six" for trumpet, oboe, strings, and continuo; and Mozart's "Exsultate, jubilate," K. 165.

Apr. 24 Guitarist Sharon Isben and the Adelante String Quartet perform "Asturias" by Albeniz; Two Baladas from "Decameron Negro" by Brower; "Recuerdos de la Alhambra" by Tarrega; Vivaldi's Concerto in A Major for lute and strings; "La Oracion del Torero" by Turina; and Boccherini's Quintet No. 6 in G Major.

11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world. Sunday Show also includes features produced at KSOR which focus on the arts scene in the KSOR listening area.



Apr 6 Cowboy Jazz

Apr 7 Backwoods Jazz Quartet

Apr 12 Rose Maddox

Apr 14 Laurindo Almeida KSOR BENEFIT



4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Apr. 3 ORFF: *Carmina Burana*

Apr. 10 FRESCOBALDI: *Messa della Domenica*

Apr. 17 DELIUS: *Paris (The Song of a Great City)*

Apr. 24 BACH: *Overture No. 2 in B Minor, BWV 1067*



6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Chicago Symphony Orchestra

Sir Georg Solti is Music Director of the 92nd season of concerts.

Production funded by Amoco.

Apr. 3 Joined by the Chicago Symphony Chorus, prepared by Margaret Hillis, guest conductor James Levine leads this all-Mozart program. Performed are Piano Concerto No. 20 in D Minor, and Mass in C Minor, with featured soloists Alfred Brendel, piano; Marvis Martin, soprano; Tatiana Troyanos, mezzo-soprano; Philip Creech, tenor; and John Cheek, bass-baritone.

Apr. 10 Sir Georg Solti conducts **Magna Mater**, for Orchestra (1927) by A. Tcherepnin; Mozart's Violin Concerto No. 4 in D; and Symphony No. 9 in E Minor, Op. 95 (**From the New World**) by Dvorak. Violinist Anne-Sophie Mutter is featured soloist.

Apr. 17 Claudio Abbado, Chicago Symphony Orchestra Principal Guest Conductor, leads Wagner's **A Faust Overture**; Monodrama, **Erwartung**, Op. 17, by Schoenberg; and Symphony No. 2 in C Minor, Op. 17 (**Little Russian**) by Tchaikovsky. Featured as soloist is soprano Hildegard Behrens.

Apr. 24 Guest conductor Eugene Ormandy leads the Chicago Symphony Chorus through a program exclusively of Beethoven's works, including Symphony No. 8 in F, Op. 93, and Symphony No. 9 in D Minor, Op. 125 (**Choral**). Performing as featured soloists are soprano Benita Valente; mezzo-soprano Katherine Ciesinski; tenor Jon Frederic West; and bass Kurt Link.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

10:00 pm Weekend Jazz

Swing, straight ahead, free, and bebop.

2:00 am Sign-Off

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

- Composer/one year \$ _____
- Conductor/one year \$40
- Principle/one year \$30
- Regular/one year \$20
- Student/Senior/one year \$15

Name _____

Address _____

Tel. _____

My check is enclosed

I wish to use MasterCard Visa

Card No. _____

Expires _____

Make checks payable to:
KSOR Listeners Guild
1250 Siskiyou Blvd.
Ashland, OR 97520

MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am First Concert

Your host is Traci Maltby.

Apr. 4 DVORAK: Quintet in E-flat,
Op. 97

***Apr. 11** GINASTERA: Concerto for Piano
and Orchestra

Apr. 18 BERLIOZ: Harold in Italy

Apr. 25 Marathon

12:00 n KSOR News

2:00 pm American Orchestras: Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the work performed, and their composers.

Apr. 4 Zdenek Macal conducts "Change-ments" by Kalterborn; Chopin's Piano Concerto No. 2 in F Minor with soloist Cecile Licad; and "Sprach Zarathustra" by Strauss.

Apr. 11 Raphael Fruhbeck de Burgos conducts Hungarian Peasant Songs by Bartok; Elgar's Cello Concerto in E Minor with soloist Yo-Yo Ma; and Symphony No. 9 in E Minor, "From the New World," by Dvorak.

Apr. 18 Conductor Raymond Leppard leads the orchestra in an all-Haydn program, featuring Symphony No. 44 in E Major, "Trauer"; Violin Concerto No. 1 in C, with violinist Joshua Bell; and Symphony No. 1101, "The Clock."

Apr. 25 Music Director Leonard Slatkin conducts Schubert's "Overture in the Italian Style"; Hindemith's "Nobilissima Visione"; and Piano Concerto No. 1 in D Minor by Brahms, featuring soloist Vladimir Ashkenazy.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Apr. 4 Madelaine L'Engle Cromie's guest will be the well-known writer of fairy tales whose book, **Severed Wasp**, tells the story of an aging pianist and her adventures in the land of love.

Apr. 11 Frank Gibney Cromie will discuss with Gibney his book, **Miracle by Design**, which looks at the true picture of Japanese industry and organization.

Apr. 18 Georgie Ann Geyer Cromie's guest on this date, Georgie Ann Geyer, is a former Chicago Daily News and Chicago Sun Times foreign correspondent and syndicated columnist. She will discuss with him **Buying the Night Pass**, an anecdotal book about her travels around the world as a correspondent.

Apr. 25 Daniel Frank Cromie interviews Frank about his book, **Deep Blue Funk and Other Stories: Portraits of Teenage Parents**, a series of life stories of young teenagers—mostly black—who have become parents.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Apr. 4 Pre-empted by **Most Dangerous Game**

Apr. 11 COPLAND: Appalachian Spring Suite

Apr. 18 WAGNER: Tannhauser (Overture and Venusberg Music)

Apr. 25 Marathon

6:30 pm The Most Dangerous Game

This special four-part series focuses on the impact of nuclear war, and reviews American, European and Soviet nuclear arms strategies, augmenting features on the nuclear war issue to be heard on **Morning Edition** and **All Things Considered**. The series includes three hour-long documentaries and a one-hour national call-in. **Most Dangerous Game** pre-empts **Siskiyou Music Hall** on four consecutive evenings, April 4-7 only.

Apr. 4 America's Nuclear Strategy U.S. government policy-makers and Department of Defense personnel discuss America's official position on nuclear warfare.

7:00 pm Ashland Concerts

A special series of four concerts recorded by KSOR in Ashland. Pre-empts **Siskiyou Music Hall** at 7 pm on four consecutive evenings, April 18-21 only.

Apr. 18 Dutch-American Music Tour

In the first of two concerts from the Dutch-American music tour, violinist Mark Lubotsky and pianist Danielle Dechenne join Ashland musicians Joe Thompson, guitar; Nancy Rienert, Piano; Sue Marston, soprano; Michael Bardossi, violin; and Sherril Kannasto, flute, in a concert of works by Todd Barton, Heppener, Stravinsky, Flothuis and Wittenberg.

9:00 pm The Lord of the Rings

A 26-part radio adaptation of J.R.R.Tolkien's fantasy trilogy about the inhabitants of the magical land of middle earth. Each episode is introduced by actress Tammy Grimes.

Apr. 4 The King of the Golden Hall

Gandalf reveals the evil treachery of Saruman's creature to King Theoden of Rohan.

Apr. 11 Helm's Deep King Theoden and others ride to defend Helm's Deep against Saruman's army.

Apr. 18 The Voice of Saruman Gandalf and Theoden resist Saruman's attempt to divide them, while Sam, Frodo and Gollum finally arrive at the gates of Mordor.

Apr. 25 The Black Gate Is Closed Theoden resolves to muster the Riders of Rohan at Edoras.

9:30 pm The Empire Strikes Back

The Star Wars saga continues as Luke Skywalker meets Yoda, the Jedi master, and learns the secret behind the Force in this exclusive 10-part radio adaptation from National Public Radio. Chronicling turbulent events in a galaxy far, far away, the series features Mark Hamill as Luke Skywalker, Anthony Daniels as See-Threepio, and Billy Dee Williams as Lando Calrissian, re-creating their film roles. The series is based on characters and situations created by George Lucas. It concludes this month.

Apr. 4 Dark Lord's Fury Lando Calrissian betrays his guests while Luke Skywalker rushed to Cloud City—and a deadly trap.

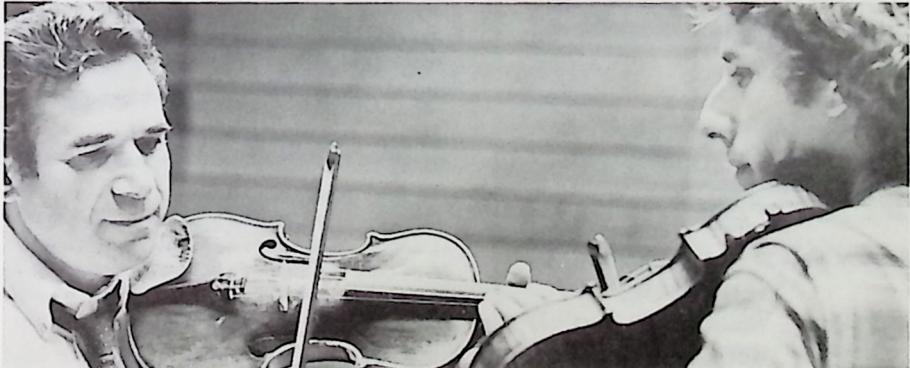
Apr. 11 Gambler's Choice A faithful Wookie, a cunning gambler and a beautiful princess attempt to rescue Luke Skywalker from a deadly meeting with his evil nemesis, Darth Vader.

Apr. 18 The Clash of Lightsabers Young Luke Skywalker discovers an awful truth, and the rebels plot an 11th hour escape from Cloud City aboard the Millennium Falcon.

9:30 pm The Incredible Adventures of Jack Flanders Everyday reality fades into the realm of fantasy whenever young Jack Flanders sits in his overstuffed green velvet chair. This 10-part presentation of magic and adventure is an encore performance.

Apr. 25 The Curse of the Velvet Chair When young Jack Flanders settles into an elegant green velvet chair, he encounters a beguiling world of pirates and mustachioed Mona Lisas.

10:00 pm The Blues



Violinists Mark Lubotsky and Michael Bardossi perform on Ashland Concerts at 7:00 pm.

T U E S D A Y

*by date denotes composer's birthday

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

10:00 am First Concert

***Apr. 5** SPOHR: Violin Concerto No. 8 in A Minor, Op. 47

Apr. 12 STRAVINSKY: L'Histoire du Soldat for Violin, Clarinet and Piano

Apr. 19 BEETHOVEN: Piano Sonata No. 13 in E-flat, Op. 27, No. 1

Apr. 26 Marathon

12:00 n KSOR News

2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

Apr. 5 Oscar Shumsky guest conducts Mozart's Violin Concert in B-flat, and Piano

Concerto in G; Vivaldi's Viola d'amore Concerto in D Minor; and Symphony No. 83 in G Minor, **La Poule**. Featured soloists are Emanuel Ax, piano, and Geraldine Walther, viola d'amore.

Apr. 12 Piano soloist Mack McCray performs Imbrie's Piano Concerto No. 2. Other works include Bach's **Brandenburg Concerto No. 3**, and Tchaikovsky's Symphony No. 4. Edo de Waart conducts.

Apr. 19 Edo de Waart leads Volkert's Sinfonietta; **Nights in the Gardens of Spain** by de Falla; Concerto for the Left Hand by Ravel; and **L'Arlesienne Suite** by Bizet.

Apr. 26 Works include **Berceuse elegiaque** by Busoni; Mozart's Piano Concerto No. 15; and Elgar's Symphony No. 1. Pianist Garrick Ohlsson performs as soloist. Edo de Waart conducts.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Apr. 5 Papa Manteo and His Sicilian Marionettes A visit with 73-year-old Michael "Papa" Manteo, a man who has brought back to life again the Sicilian marionette tradition, which dates back to the Middle Ages.

Apr. 12 Sickle Cell: A Shadow of DEATH An examination of the rare blood disorder that affects some 50,000 Black Americans.

Apr. 19 Family Life Hispanic families discuss ways in which second and third generation Latinos relate to their heritage.

Apr. 26 Minorities In Science An engrossing look at programs designed to prepare minority workers for science and engineering careers.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall
Apr. 5 Pre-empted by **Most Dangerous Game**

Apr. 12 BORODIN: String Quartet No. 1 in A Major

Apr. 19 BEETHOVEN: Symphony No. 6 in F, Op. 68

Apr. 26 Marathon

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6:30 pm The Most Dangerous Game
Apr. 5 Soviet Perspectives on Nuclear War Russian defense tacticians, teachers and war veterans reveal concerns over a possible East-West nuclear confrontation.

7:00 pm Ashland Concerts
Apr. 19 Dutch-American Music Tour Violinist Mark Lubotsky and pianist Danielle Dechenne perform works by Franck, Tchaikovsky, Flothuis, Pijper and de Fesch, from the Dutch-American music concerts.

9:00 pm Canadian Short Stories Radio adaptations of short stories by two of Canada's best writers.
Apr. 5 "The Resplendent Quetzal" by Margaret Atwood and "The Spill of Guilt" by Hugh Garner.

9:00 pm Joe Frank Consummate storyteller Joe Frank surveys the modern landscape of love, hope, despair and life in eight half-hour dramas. Two episodes will be aired each Tuesday, the second beginning at 9:30 pm.

Apr. 12 The Queen of Puerto Rico The story of a young man's voyage of self-discovery, following his awakening through hidden truths and inner peace.

Sales A long distance love affair triggers a series of romantic complications.

Apr. 19 Warheads Confrontations result in this imaginative meditation on weapons and war.

The End A radio talk show host dreams of reaching Nirvana.

Apr. 26 Pilot An ironic tale of war and its aftermath unfolds when a pilot is shot down following a bombing mission.

Questions The philosophical riddles of free will and determination are explored.

10:00 pm Music from the Hearts of Space

11:00 pm Post Meridian Your late night companion, P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

THE MOST DANGEROUS GAME



A four-part series exploring the complexities of today's nuclear chess match is scheduled for the first week of this month.

Apr 4: America's Nuclear Strategy

The first report opens with a simulation of U.S. military actions following the launching of a Soviet missile. Former Secretaries of Defense Robert McNamara and Harold Brown, and Reagan advisors outline presidential options during a nuclear attack.

Apr 5: Soviet Perspectives on Nuclear War

Russian political advisors talk about the impact of World War II experiences on current Soviet nuclear policy.

Apr 6: Nuclear Face-Off in Europe

Conflicting strategic arms policies of East and West Germany are discussed, and a NATO nuclear alert is dramatized.

Apr 7: International Roundtable

Susan Stamberg moderates a forum of American, Soviet, and European experts on strategies, theories and realities of the nuclear arms race.

6:30 to 7:30 pm

right after

All Things Considered

W E D N E S D A Y

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

- Apr. 6 KHACHATURIAN: Piano Sonata
- Apr. 13 MOZART: Symphony No. 29 in A, K. 201
- Apr. 20 STRAVINSKY: The Rite of Spring
- Apr. 27 Marathon

12:00 n KSOR News

2:00 pm Segovia!

A unique retrospective on the life and music of master guitarist Andres Segovia, hosted by Oscar Brand. The 13-part series, taped on location in Europe and the United States, features the Maestro himself as well as his closest colleagues and contemporaries. Complementing the half-hour programs are 30-minute presentations of rare archival and contemporary recordings by the Maestro, as well as music by some of the world-famous artists whom Segovia has influenced.

Apr. 6 The Legend An overview of Segovia's remarkable life and career is highlighted by tributes from many of Segovia's illustrious colleagues, including guitarist Oscar Ghiglia and harpsichordist Rafael Puyana.

Apr. 13 The Beginning of a Portrait Segovia recalls his early years in the Andalusian region of Spain, and his first musical experiments with the guitar.

Apr. 20 The Magic World of Granada Segovia moves to Granada where his musical gifts blossom in the city often called "the soul" of Andalusia.

Apr. 27 The First Concert Segovia recalls the excitement and anticipation of his first public concert.

3:00 pm Kazoophony

Apr. 6 The entertaining antics of the Kaminsky International Kazoo Quartet are featured in this hour special recorded by KSOR at the 1981 Peter Britt Music Festival. Not for "serious" music lovers!

3:00 pm Eileen Farrell's American Popular Singers

Distinguished soprano Eileen Farrell explores the art of American popular singing with pianist and composer Loonis McGlohon in a 13-part series of hour-long programs.

Apr. 13 Big band jazz singer David Allyn performs such favorites as "There'll Never Be Another You," and "Forgetful," and joins Farrell on "I've Got a Right to Sing the Blues."

Apr. 20 Acclaimed vocalist Maxine Sullivan joins Farrell on swinging renditions of "Gone With the Wind," "I'm Coming Virginia" and Fats Waller's classic "My Very Good Friend the Milkman."

Apr. 27 The Singers Unlimited perform unique interpretations of such songs as "Just in Time," "Pieces of Dreams" and "What Are You Doing the Rest of Your Life?"

4:00 pm Minding the Earth

Apr. 6 Shambhala Author Ed Bernbaum guides listeners on the path toward a mythical, yet real, kingdom of peace in the Himalayas and within ourselves.

Apr. 13 Goddesses Renewed Authors Charlene Spretnak and Patricia Monaghan show how ancient goddess religions are joined with modern environmental concerns to create a new approach to experience.

Apr. 20 Self-Organizing Universe Authors Erich Jantsch and Hazel Henderson explain new ideas about how major changes really lead to better kinds of order on earth.

Apr. 27 Poetry of Wilderness Pulitzer prize winning poet Gary Snyder shares thoughts about his work, the natural world, Zen-Buddhism, creating new myths, and the role of the artist in a changing world. He also reads some of his poems.

4:30 pm The Empire Strikes Back

A repeat of Monday's program.

Apr. 6 Dark Lord's Fury Lando Calrissian betrays his guest while Luke Skywalker rushes to Cloud City—and a deadly trap.

Apr. 13 Gambler's Choice A faithful Wookie, a cunning gambler and a beautiful princess attempt to rescue Luke Skywalker from a deadly meeting with his evil nemesis, Darth Vader.



The Kronos Quartet rehearses with Todd Barton

Apr. 20 The Clash of Lightsabers
Young Luke Skywalker discovers an awful truth—and the Rebels plot an 11th hour escape from Cloud City aboard the Millennium Falcon. **This concludes the series.**

Apr. 27 To be announced.

5:00 pm All Things considered

6:30 pm Siskiyou Music Hall

Apr. 6 Pre-empted by **Most Dangerous Game**

Apr. 13 DVORAK: Serenade in E, Op. 22

Apr. 20 HINDEMITH: Symphonic Metamorphosis on Themes by Weber

Apr. 27 Marathon

6:30 pm The Most Dangerous Game

Apr. 6 Nuclear Face-Off In Europe

East and West German military planners and national leaders present differing views on the balance and deployment of nuclear weapons in Europe.

7:00 pm Ashland Concerts

Apr. 20 Obsession Lyrica: An Evening of Music by Todd Barton Michael Bardossi, violin; Sue Marston, soprano; Sherrill Kannasta, flute; Joe Thompson, guitar; and Nancy Reinert, piano, join the Kronos Quartet in an evening of works by OSFA Music Director Todd Barton.

8:00 pm (April 13 only)

KSOR Listener Call-In

This live call-in program will give listeners an opportunity to learn more about KSOR. Ron Kramer, Gina Ing, and John Baxter will be on hand to answer listeners' questions and comments about southern Oregon's only public radio station.

9:00 pm Vintage Radio

Radio is in its new "golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Apr. 7 MOZART: Violin Concerto No. 2 in D, K. 211

Apr. 14 DVORAK: Symphony No. 3 in E-flat, Op. 10

Apr. 21 HARRIS: Three Variations on a Theme (String Quartet No. 2)

Apr. 28 Marathon

12:00 n KSOR News

2:00 pm Grand Piano

Master pianists and promising young musicians are featured in this series surveying piano literature and performances in this country and abroad. Hosted by NPR's Fred Calland, each program combines performances, intimate discussions, and rare vintage recordings.

Apr. 7 Cyprien Katsaris performs a Liszt arrangement of Symphony No. 6, "Pastorale," by Beethoven; Exercises (Studies in the Form of Free Variations on a Theme from Beethoven's Symphony No. 7) by Schumann; and Concerto in the Hungarian Style by Liszt-Tchaikovsky with Eugene Ormandy conducting the Philadelphia Orchestra.

Apr. 14 Janina Fialkowska performs Partita No. 2 in C Minor, BWV 826, by Bach; three works by Chopin; Debussy's "Images," Set II; and Prokofiev's Sonata No. 6 in A Major. Jone Coop performs Beethoven's Variations and Fugue in E Flat Major, Opus 35, "Eroica," and Sonata in E Major, Opus 109.

Apr. 21 Claudio Arrau performs Chopin's Andante Spianato and Grande Polonaise with Thomas Sherman conducting the Little Orchestra Society. Arrau also performs Beethoven's Sonata No. 23 in F Minor, Opus 57, "Appassionata"; Liszt's "Apres une lecture de Dante" and Hungarian Rhapsody No. 13 in A Minor.

Apr. 28 Jean-Yves Thibaudet performs Schumann's "Scenes from Childhood," Opus 15, and Symphonic Etudes, Opus 13; Ravel's Sonatine and "Gaspard de la Nuit." Marian Hahn performs Chopin's Sonata in B Minor, Opus 58.

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4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local Transmission funded by a grant from Blue Star Gallery, Ashland.

Apr. 7 The Observing Self Arthur Deikman, psychiatrist and associate professor at USSF and author of **The Observing Self: Mysticism and Psychotherapy** (Beacon Press, 1982), is one of those leading the way toward demonstrating and understanding the parallels between the mystical tradition and the Western psychological approach. He discusses the possible benefits of melding the intuitive with the rational, the artistic with the scientific, the sacred with the profane.

Apr. 14 Who Is the Enemy? The ageless human tendency toward warmongering stems not only from paranoia and protectiveness but also from one's **Image** of "the enemy" as hostile and warlike. If this is true, according to writer Sam Keen, contributing editor of **Psychology Today**, then averting nuclear war can be accomplished not only by arms reduction; it will be necessary to re-image who we think we, and our "enemies," actually are. He talks about the psychological tasks involved with the resolution of interpersonal and international conflict effectively and peacefully.

Apr. 21 The Beat Goes On "Beat Generation" poet and playwright Michael McClure discusses connections between the 50's and the 80's: how the literary lights of the "Beat" era spawned the social upheaval of the 60's, the spiritual search of the 70's and gave major impetus to the ecology movement. McClure, author of **Scratching the Beat Surface** (North Point Press, 1982), also reads some poetry.

Apr. 28 Mind of the Earth Since the formation a few years ago of the "Gaia Hypothesis," which holds that our planet is a single, self-regulating organism, many have suggested that humanity is the Earth's "nervous system". Peter Russell, author of

The Brain Book (Hawthorne Books, 1979) and **The Global Brain** (J.P. Tarcher, 1983), tells about the hypothesis and points to an evolutionary breakthrough in global consciousness.

5:30 pm All Things Considered

6:30 pm Siskiyou Music Hall

Apr. 7 Pre-empted by **Most Dangerous Game**

Apr. 14 TCHAIKOVSKY: Sextet in D Minor, Op. 70

Apr. 21 WEBER: Symphony No. 2 in C

Apr. 28 Marathon

6:30 pm The Most Dangerous Game (Addendum)

Apr. 7 International Roundtable

Susan Stamberg leads a panel of American, Soviet and European representatives in a discussion of the volatile issues surrounding the reduction and elimination of nuclear weapons.



The Kronos Quartet

7:00 pm Ashland Concerts

Apr. 21 The Kronos Quartet Recorded in concert at the SOSC Music Recital Hall, this world-renowned string quartet performs the String Quartet by Conlon Nancarrow, the String Quartet by Claude Debussy, "Sunrise of the Planetary Dream Collector" by Terry Riley, and "A Way Alone" by Takemitsu.

9:00 pm New Letters on the Air

Apr. 7 Joseph Burchac Native American poet Joseph Burchac, editor of Green Fields Review, performs a sampling of his work, laced with chants and stories.

Apr. 14 Peter Davidson The poetry editor of the "Atlantic Monthly" reads poems from his book **A Voice in the Mountains**.

Apr. 21 The Sea A theme program expressing man's awe with the sea, as the source of all life, through poetry.

Apr. 28 Denise Levertov A political activist and one of America's best-known women poets, Levertov reads portions of her works.

9:30 pm Poems to a Listener

This new series features readings and conversations with contemporary poets. Each program moves through a developing sequence of poems interconnected by dialogue, narration or commentary.

Apr. 7 Marie Ponsot reads poems from **Admit Impediment** (Knopf) and speaks of love, children, and being human.

Apr. 14 This program gives an account of certain periods in the life of distinguished South African poet Dennis Brutus, author of **A Simple Lust** (Hill & Wang), now living in exile and teaching African literature at Northwestern University.

Apr. 21 Constance Carrier, winner of the Lamont Poetry Selection and author of **The Angled Road** (Swallow Press), reads poems alluding to the persistent memory of a certain personal relationship.

Apr. 28 William Stafford, a resident of Portland and winner of the National Book Award, shares poems from **Stories That Could Be True** (Harper & Row) and comments upon language, poetry, and the planet.

10:00 pm Dolby Alignment Tone

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off

F R I D A Y

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Apr. 1 SCHLICKENSPATZ: Water Music

*Apr. 8 TARTINI: Violin Concerto in A

Apr. 15 SCRIBBIN: Symphony No. 1

Apr. 22 THOMPSON: Symphony No. 2

Apr. 29 Marathon

12:00 n KSOR News

2:00 pm International Festival

Apr. 1 Sender Freies Berlin, The Berlin Philharmonic Orchestra, conducted by Hans Zenver, performs Reimann's Three Songs for Soprano and Orchestra after poems of Edgar Allan Poe; and **Das Klagende Lied** (completed original version with the **Waldmarchen** movement) by Mahler. Joining the Orchestra is St. Hedwig's Cathedral Choir, directed by Roland Bader, and featuring soloists Catherine Gayer, soprano; Maria de Francesca-Cavazza, soprano; Birgit Finnala, contralto; Manfred Jung, tenor; and George Fortune, baritone.

Apr. 8 Sender Freies Berlin, The Berlin Radio Symphony Orchestra, conducted by Riccardo Chailly, performs Piano Concerto No. 3 in D Minor, Op. 30 by Rachmaninoff; and Tchaikovsky's Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams"). Pianist Martha Argerich is featured soloist.

Apr. 15 RIAS, Berlin Amsterdam Concert-

gebouw Orchestra (and its women's chorus) and St. Hedwig's Cathedral Children's Choir perform Symphony No. 3 in D Minor by Mahler. Featured soloist is Ortrun Wenkel, contralto. Bernard Haitink conducts.

Apr. 22 The Berlin Philharmonic Orchestra, North German Radio Chorus; Cologne Radio Chorus; South German Radio Chorus; RIAS Chamber Choir; Denmark Radio Chorus; Children of the City and Cathedral Choir, Berlin, all join forces under the direction of conductor Moshe Atzmon to perform Mahler's Symphony No. 8 in E-flat (**Symphony of a Thousand**). Featured soloists include sopranos Julia Varaday, Esther Hinds, and Maria Venuti; contraltos Ortrun Wenkel and Ruthild Engert; tenor Horst R. Laubenthal; and baritone Dietrich Fischer-Dieskau.

Apr. 29 Sender Freies Berlin, Riccardo Chailly conducts the Berlin Radio Symphony Orchestra, performing Mahler's Symphony No. 10 in F-sharp (Deryck Cooke performing edition).

4:00 pm Jazz at the Institute

Live performances from The Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

Apr. 1 Arthur Blythe Quintet Arthur Blythe emerged in the 1970s as one of the leading "postmodern" players. He has

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played alto saxophone with a conventional rhythm section, but is heard here with his current quintet: alto sax, guitar, cello, tuba and drums.

Apr. 8 Now Woodwind Music Music for flutes and saxophones by Anthony Holland and Faruq Z. Bey, two members of the Creative Arts Collective. Featured are several guest artists, including the AACM's Wallace McMillan.

Apr. 15 Sir Roland Hanna I The only Detroiter ever to be knighted by the Liberian government, Sir Roland Hanna is one of the jazz scene's most powerful pianists. He returned to his hometown for a 50th birthday celebration and played some of his own compositions.

Apr. 22 Sir Roland Hanna II

Apr. 29 Larry Nozero Quartet I Saxophonist Larry Nozero is one of the Detroit area's most successful musicians. From Henry Mancini to bebop and fusion, Nozero has covered much ground. Part I shows him with a pickup ensemble

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- Apr. 1 SCHLIEPENLAIGHT: Nachtmusik
- Apr. 8 ELGAR: Introduction and Allegro for String Quartet and Orchestra
- Apr. 15 SHOSTAKOVICH: Cello Concerto No. 2
- Apr. 22 ELGAR: Violin Concerto, Op. 61
- Apr. 29 Marathon

8:00 pm New York Philharmonic

Apr. 1 The Westminster Choir, directed by Joseph Flummerfelt, performs with the Orchestra on Mahler's Symphony No. 2 in C "Resurrection". Featured soloists include Kathleen Battle, soprano, and Christa Ludwig, mezzo-soprano. Zubin Mehta conducts.

Apr. 8 Piano soloist Rudolf Serkin performs Mozart's Piano Concerto in B-flat; other works include Stravinsky's *Monumentum pro Gerualdo*, and *Rite of Spring*. Zubin Mehta conducts.

Apr. 15 The New York Choral Artists, directed by Joseph Flummerfelt, perform with the Orchestra; soloists include soprano Phyllis Bryn-Julson; mezzo-soprano Janice Meyerson; tenor Jon Garrison; bass Jean Paul Bogart; and pianists Yefim Bronfman, Stephanie Brown; Paul Jacobs; and Ken Noda. Guest conductor John Lanchbery

leads Mozart's Serenade for Winds in B-flat; and *Les Noces* by Stravinsky.

Apr. 22 Erich Leinsdorf guest conducts Mozart's Symphony No. 40 in G, and Piano Concerto No. 20 in D; and Symphony in C (1940) by Stravinsky. Pianist Emanuel Ax is soloist.

Apr. 29 The New York Choral Artists, directed by Joseph Flummerfelt, perform Orchestra perform Mozart's Symphony No. 29 in A; and Stravinsky's Ebony Concerto, Abraham and Isaac, and Symphony of Psalms. Soloists include Stanley Drucker, Clarinet, and John Shirley-Quirk, bass-baritone. Robert Craft is guest conductor.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

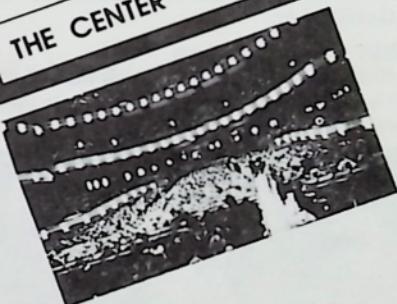
10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off

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Apr 6 Royal Winnipeg Ballet

Apr 7 B.B. King

Apr 10 New York Baroque Dance Co.

Apr 24 Gunther Schuller & the
New England
Ragtime Ensemble

Apr 28 McClain
Family Band

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(503) 687-5000


HULT CENTER
for the Performing Arts
EUGENE, OREGON

SATURDAY

*by date denotes composer's birthdate

7:00 am **Ante Meridian**

9:45 am Parents, Taxpayers and Schools
Hosts: Dwight Roper and Ann Staley.

10:00 am | **Jazz Revisited**

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Apr. 2 Boogie Woogie Boogie woogie pianists Meade Lux Lewis, Albert Ammons, Mary Lou Williams and others perform such classics as "Bear Cat Crawl," "Kilroy Boogie" and "Little Joe from Chicago."

Apr. 9 Blue Woody Woody Herman and his Thundering Herd perform a blues medley, including such classics as "Blue Heaven" and "Blues on Parade."

Apr. 16 Parallels Various recordings of "Memories of You" by James P. Johnson and "Jeepers Creepers," by Louis Armstrong are highlighted.

Apr. 23 Lee Wiley Jazz singer Lee Wiley performs such favorites as "Someone to Watch Over Me," "Memories," and "Easy Come Easy Go."

Apr. 30 Twelve-Inch Seventy-Eights

Combo leaders Eddie Condon, George Lewis, Dicky Wells and others are featured on unique 78 rpm recordings of "Pounding Heart Blues," "Dauphine Street Blues" and "I Got Rhythm."

10:30 am **Micrologus**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.



James Levine, Metropolitan Opera music director.

11:00 am **The Metropolitan Opera**

Live from the stage of the Metropolitan Opera House, the 43rd season continues. The season concludes this month.

Apr. 2 (Early curtain at 10:00 am) *Die Walkure* by Wagner is conducted by Silvio Verviso, with Gwyneth Jones as

Bruennhilde; Hildegard Behrens as Sieglinde; Mignon Dunn as Fricka; Manfred Jung as Siegmund; Franz Ferdinand Nentwig as Wotan; and Hans Tscharmer as Hunging.

Apr. 9 Il Barbiere di Siviglia by Rossini is conducted by Emil Tchakarov. Cast includes Frederica von Stade as Sosina; Pablo Elvira as Figaro; Rockwell Blake as Almaviva; Sesto Bruscantini as Dr. Bartolo; and Pablo Montarsolo as Don Basilio.

Apr. 16 (Early curtain at 9:30 am) *Parsifal* by Wagner concludes this series. Conducted by James Levine, with Tatiana Troyanos as Kundry; Timothy Jenkins as Parsifal; Simon Estes as Amfortas; Franz Mazura as Gurnemanz; Asge Haugland as Klingsor; and Richard Vernon as Titurel.

11:00 am **Lyric Opera of Chicago**

*Production funded by Beatrice Foods.
Local broadcast funded by Sun Studs, Inc.
of Roseburg.*

Apr. 23 Tosca (in Italian, 3 acts) by Giacomo Puccini is conducted by Julius Rudel, with Grace Bumbry as Flora Tosca; Placido Domingo as Mario Cavaradossi; Ingver Wixell as Baron Scarpia; and Dimitri Kavrakos as Carare Angelotti.

Apr. 30 The Tales of Hoffman (in French, 3 acts, Prologue & Epilogue) by Jacques Offenbach is conducted by Lee Schaenen. Cast includes Alfredo Kraus as Hoffman; Norman Mittelmann as Councillor Lindorf, Coppelius, Dappertutto, and Dr. Miracle; Ruth Welting as Olympia; Marilyn Zschau as Giulietta; Balerie Masterson as Antonia; Victoria Vergara as Nicklausse; Florindo Andreoli as Andres, Cochenille, Pitichinaccio, and Frantz; and Dimitri Kavrakos as Crespel. (Ends 2:30 pm)

3:00 pm **Studs Terkel**

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

4:00 pm **Siskiyou Music Hall**

Apr. 2 BEETHOVEN: Symphony No. 4 in B-flat, Op. 60

Apr. 9 BRAHMS: Symphony No. 3 in F, Op. 90

Apr. 16 MENDELSSOHN: Symphony No. 8 in D (1822)

Apr. 23 BEETHOVEN: Sonata No. 9 for Violin and Piano ("Kreutzer")

Apr. 30 Marathon

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

Apr. 2 Will Next Year be 1984?

A special report on data banks—and how personal information available through them may infringe on individual privacy—is featured.



7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Apr. 2 Grappelli, Burton and Strings

Violinist Stephane Grappelli, vibraphonist Gary Burton and the String Ensemble of New York perform in a variety of jazz styles.

Apr. 9 Sidran, Braxton, Manhattan

Transfer and D'Rivera Pianist Ben Sidran, reedman Anthony Braxton, vocal quartet Manhattan Transfer and saxophonist Pacquito D'Rivera are featured.

Apr. 16 25th Annual Monterey Jazz

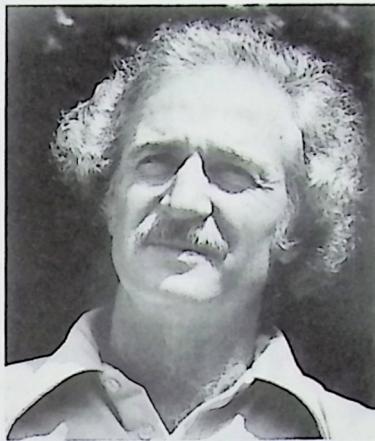
Festival From the 25th annual Monterey Jazz Festival, Woody Herman and his Thundering Herd engage in an electrifying ensemble collaboration.

Apr. 23 Wynton, Branford and Ellis Marsalis Brothers Wynton and Branford Marsalis join their father Ellis in an emotional reunion bridging two jazz generations.

Apr. 30 Charles Lloyd, Oregon and Mose Allison Saxophonist Charles Lloyd swings in Montreux, the Oregon quartet jams in Evanston, Ill., and pianist Mose Allison sings the blues in San Francisco.

12:00 m Weekend Jazz

2:00 am Sign-Off



Mose Allison on April 30

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NATIONAL PUBLIC RADIO

*The Redwoods,
Humboldt County, California
June 18, 1927*

*Jane &
Michael
Summers*



242 miles. That's how far he had run. 240 more to go. He breathed deeply, trying not to think about the hills and heat yet to come, concentrating only on his next step. His legs, sinewy and tightly knotted, reached out to stake another claim of the red-earthed road. His breath came easily, as long as he kept this slow, seven mile-per-hour pace, but his feet were hurting. They felt hot and cramped. He glanced down at his black leather boxing shoes which were double-soled to stand up to the miles and cursed their heaviness, wishing he could run in his uncle's soft deer mocassins. How proud he had been several weeks ago when he had been presented with several pairs of these leather boxing shoes as one of the eleven marathon runners.

Flashes from the past two months quickly shot through his brain: the weeks of training along the Klamath River, the caravan of cars and men escorting them to the starting point in San Francisco, the brisk ferry ride across the bay, and the scramble through the cheering crowds lining Market Street.

The ache of his feet brought him back to reality. It had been eighteen miles back at the Dyerville checking point since he had last changed his shoes. His feet could almost feel the coolness of the next pair's leather and feel the comfort of shifting his toes, just minutely, to new but still worn-in spots. He would change his socks too and roll them down, tubelike, to sit on top of his high laced shoes, and he would run refreshed. But his support car with the shoes, a drink, and a built-in bed were far behind him. He was alone now, running deeper into the groves of giant, timeless trees.

The oiled road narrowed, leaving only a ribbonlike path to slice through the deep forest. Primitive coiled ferns struck out at the intruder's legs, and the lofty giants overhead threw down large splotches of coal-colored shade to cover his light brown body. He was entering an old and sacred redwood grove. The Indian in him could sense the small changes even in this massive environment. The ferns were denser, larger, giving off a musty, damp aroma. Hundreds of feet above him the tree tops pierced the clouds. The sunlight breaking through, diffused into thousands of tiny slivers before shattering on to fallen stumps and mossy rocks. The silence was heavy, surrounding the runner with the thumping beat of his own footsteps. He dug deeper into the ancient dark places, feeling swallowed by the mythical elements.

Deep within him he felt the pull of ancestral legends. The Yuroks, the down-river people, knew who these redwoods were. They said that the Great Spirit Wah-Peck-oo-May-ow created the redwood trees to be great warriors. Some were taller, straighter, of better color, with branches that began higher from the ground. Such trees were the best of warriors. The Great Spirit wanted to protect his red warriors so he gathered barks of Cascara, the dogwood, the fern, and other bitter herbs and ground them into a powder and mixed them with swamp water. He then poured this medicine over the boughs and trunks of the redwood tree. His magic made its wood so bitter that fire wouldn't eat it. The Great Spirit asked all Indians to show great respect to their redwood warriors. Indian men were to show their admiration by shooting their arrows high into the air aiming at certain spots on the tall redwoods somewhere below the first small limb. Young women without children would sing love songs to the tall redwood warriors, and those with infants would hold them high up to face the great braves, hoping the little ones would laugh, a sign they would grow tall and straight.

But he wasn't a down-river; he was Karok, up-river, and only part blood. He ran up into the dark green depths of the forest. Suddenly a ground squirrel, choo-boo-kos, darted out from a clump of wild

azaleas, saw the man, and scurried under a sword fern, a teep-teep, the old ones said. His great-uncle's language kept brushing his mind, sweeping up memories of his Indian blood. He had felt like this only a few times before when he was hunting alone on the Indian trails in the hills behind the family farm. But now the feeling was stronger. The redwoods, or uekanpahiip, must have cast their enchantment over him for he could see the mountain dogwood. Its waxy, white petals poked out behind a mammoth trunk. The flower faced the ocean, a special sign. He remembered that in the old days the men would talk to the dogwood and take it into their sweatlodges, and it would bring them good luck.

Still no sign of his support car. The discomfort of his feet was easing, but now he was thirsty. He had been running smoothly, letting the air flow down to his lungs and back up again through his open dry mouth. The tiny brook appeared from under an arbor of lady and five finger ferns, and the runner stopped. He stretched out on his front on the thick forest floor, brushed aside the green ferns, cupped his hands, and then drank the icy cold water.

He was angry at his trainer. Cold stream water can cause illness and cramps and he had had nothing to eat today but bananas and ice cream. He thought about the three Indians from New Mexico. They were treated much better than he. He had seen their friendly trainer talking quietly to them with his arms around their naked shoulders. He knew that their trainer watched his runners carefully. The three Zunis ate a beefsteak a day, and drank only milk, beef broth, and herbed tea.

He finished his drink, stood up, and brushed off his white shorts and top. He picked off a few needles which had stuck to the number five sewn to his shirt, and he began to run again. His legs stiffened. His muscles tightened. He shouldn't have stopped. He had given his body a chance to think about the stress it was under, and it was complaining loudly. He could use a good rubdown now. His trainer, Boorse, was good at them. He would take his large palms and put them on the back of his legs, rubbing and pulling the tenseness out of his

hamstring and calf muscles, breaking down the knottiness which cramped his running. But he hadn't seen Boorse for the last two days. When he had talked to the men in his support car earlier in the day, he was informed that Boorse was back on the road helping Doddie, or Flying Cloud as he was called for this race.

Doddie Thomas was a good runner. He wondered what was keeping him back, but he was glad of whatever it was. He had known Doddie all his life, and he had always wanted to beat him.

Eight of the eleven runners were part Karok Indians. They had all grown up in and around an isolated community deep in the forests of northern California. Doddie and some of the other men in the race lived in town and were good friends. They joked with each other, shared drinks down by Indian Creek, and looked over the young women. But the runner lived thirteen miles from the little town of Happy Camp, and the only way to his family's farm had been by a horse trail until two years ago when the road to Orleans was completed. The runner and his two brothers never did mix too well with the townspeople.

Maybe this time a Southard would win.

The thought of winning made him speed up a little, but he soon checked himself, for he knew he must keep this steady, slow pace. The plan had worked well for him so

far. He was ahead, and he had noticed that some of the others had gone out too hard, too soon, and had fallen behind. He had almost made the same mistake running the first three miles from the Civic Center to the Embarcadero much too hard. But that was two days ago, or was it three? However, he knew that two of the Zunis were not far behind him, holding back, not using all their energy. Any time he expected to see their brown bodies appear around the curve of the narrow road, running smoothly, barely picking up their feet as they pushed tirelessly ahead.

He remembered a month ago sitting in Boorse's mercantile store in Happy Camp with the other runners, discussing the race and hearing Boorse warn them about the great long distance running ability of the Zunis and the Hopis. He scared them with stories of the Zunis running seventy to eighty miles a day barefooted across the desert sands to participate in tribal ceremonies, or of the Hopi men who would arise before dawn, pray, run twenty to thirty miles to tend their fields, and return to their Pueblo homes that evening before dark. He had also heard that these three runners, in particular, made a living by running. They entered races and marathons all over the Southwest and won.

The competition was building up behind him, and he wondered if he was ready for it.

Jane and Michael Summers, of Central Point, became interested in an all-Indian run in this area in 1927, when they came across a newsclipping about it at the Kerbyville Museum. Their research of the event took them several places, including Happy Camp where the winner still lives. At Jacksonville Museum, they found a 16mm silent movie showing Johnny Southard coming across the finish line and being picked up and carried on spectators' shoul-

ders. Jane and Michael took the movie to Happy Camp to show Southard, his wife, and their grandchildren. None of them had known the film existed.

An article the Summers wrote, "The 482-mile Redwood Highway All-Indian Marathon of 1927," will appear this spring in **THE RUNNER** magazine. This excerpt is from the Summers' book in progress on the same subject.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1 and 2; 7-9; 14-17 Play, *Days of Wine and Roses*. On Broadway Theatre, 226 South Broadway, Coos Bay. 8 pm. (503)269-2501 or 269-4915
thru 9 Exhibit, Barkley v. Barkley, paintings, weavings, and ceramics. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290
thru 17 Exhibit, Watercolors by James Shepard. Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6 pm. (503)482-2008
thru 28 Stoneware by Hiroshi Ogawa and Huff Jones of Elkton Exhibit. Umpqua Valley Arts Center, 1624 West Harvard Ave., Roseburg. Mon-Fri, 12-6 pm. (503)672-2532
thru 28 Public School Art Show. Umpqua Community College Art Gallery, Roseburg. Mon-Fri 12-6 pm (503)440-4600
thru 30 Exhibit, Traditional Women Artists: India, Borneo, Sulawesi. Collected and organized by SOSC art professor Betty LaDuke. Reception and lecture April 12, 7-9 pm. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri 8-5:30 pm. (503)482-6465
2 Roseburg Concert Choral and Community Orchestra Spring Concert, featuring as soloist pianist Janelle Bodeen Schricker. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

- 2 Senior Recital, Stephen Snelling, piano. Music Recital Hall, Southern Oregon State College, Ashland. 8 pm. (503)482-6101
3 thru 28 Annual Juried Photography Show. Coos Art Museum, 515 Market Ave., Coos Bay. Reception April 3, 1-4 pm. (503)267-3901
4 thru 30 Exhibit, New Paintings by Robert DeVoe. Reception Sunday, April 10, 3-5 pm. Hanson Howard Galleries, 515 Siskiyou Blvd., Ashland. (503)488-2562
Southern Oregon Photographic Association Meeting. Photo program and slide contest. Red Cross Bldg., 60 Hawthorne, Medford. 8 pm. (503)779-8421
5 Douglas County Honors Band. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
7 and 9-10 Opera, "The Apothecary". College Playhouse, Southwestern Oregon Community College, Coos Bay. 8 pm. (503)888-2525
thru 9 Play, *Days of Wine and Roses* On Broadway Theatre, 226 South Broadway, Coos Bay. 8 pm. (503)269-2501 or 267-4915
8 Poetry Reading. Southwestern Oregon Community College, Coos Bay. 8 pm. (503)888-2525
and 9; 15-16 Rogue Dinner Theatre, Critics Choice. Riverside Conference Center, Grants Pass. Dinner 6:30 pm, Curtain 8 pm. For reservations, call (503)479-2481
thru 9 SPBSSA, Barbershop Quartets Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

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|--|--|
| <p>8 and 9, 15, 16 Play, "You Can't Take it With You," Bandon Playhouse, Bandon, 8 pm. (503)347-2331</p> <p>9 and 16; 23; 30; Children's Saturday Art Class. Umpqua Valley Arts Center, Roseburg. (503)672-2532</p> <p>and 10 Opera, "The Apothecary". College Playhouse, Southwestern Oregon Community College, Coos Bay. 8 pm. (503)888-2525</p> | <p>10 Play, You Can't Take it With You," Bandon Playhouse, Bandon. 3 pm. (503)347-2331</p> <p>thru 30 Exhibit, Oils, Pastels and Pencils by Dorothy Hale. Klamath Art Association, Klamath Falls. P.O. Box 955</p> <p>11 Glendale High School Fine Arts Symposium. For further information, call (503)832-2171</p> |
| <p>10 Junior Recital, Matthew C. Harden, voice and organ. Music Recital Hall, SOSC, Ashland. 7pm. (503)482-6101</p> | <p>Roseburg Writer's Club. Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532</p> |

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- 11 Quilters Guild.** Umpqua Valley Arts Center, Roseburg. 7 pm. (503)672-2532
and 12 Auditions for musical, Oklahoma. Rogue Bldg., Rogue Community College, Grants Pass. 7 pm. (503)479-5541
- 12 Quilters Guild.** Umpqua Valley Arts Center, Roseburg. 10 am. (503)672-2532
thru 23 Art Faculty Show. Rogue Community College, Grants Pass. (503)479-5541
- 13 Oregon Music Educators Association Choral Festival.** Umpqua Community College, Roseburg. 8am-4pm. (503)440-4600
- 14 Hand Spinners Guild.** Umpqua Valley Arts Center, Roseburg. 10 am (503)672-2532
Mime by Hank. Rogue Bldg., Rogue Community College, Grants Pass. 7:30 pm. (503)479-5541
Roseburg High School Jazz Ensemble. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
thru 17 Play, Days of Wine and Roses. On Broadway Theatre, 226 South Broadway, Coos Bay. 8pm. (503)269-2501 or 267-4915
thru 29 Exhibit, Japanese Prints by Bill Zacha. Rogue Gallery, 40 S. Bartlett, Medford. Mon-Sat, 10 am-5 pm. Reception April 14, 5-7 pm. (503)772-8118
- 15 Concert, De Organographia,** Phil and Gayle Neumann, Early Music Duo. North Bend Presbyterian Church, North Bend.
The Columbia Duo, Sherrill Roberts, cello, and Jill Timmons, piano. Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101
- 15 and 16 Rogue Dinner Theatre, Critics Choice.** Riverside Conference Center, Grants Pass. Dinner 6:30pm, Curtain 8 pm. For reservation, call (503)479-2481
thru 30 Exhibit, "The Cup, A Vessel & Beyond," mixed media invitational show. Lithia Creek Arts, 49 N. Main St., Ashland. Opening reception April 15, 7-9 pm.
- and 16; 22-23 Spring Play, The Servant of Two Masters. Whipple Fine Arts Center, Umpqua Community College, Roseburg. 8 pm (503)440-4600
- 16 Concert, Young Artists Finals.** Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101
- 17 Roseburg Watercolor Society.** Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532
- 19 thru 30 Exhibit, Oil Paintings by George Sumner and Rodney Brikett.** Blue Star Gallery, 10 Guanajuato Way, Ashland. Tue-Sun, 11-6 pm. (503)482-2008
- 20 Concert, Eugene Symphony Orchestra,** with pianist Christopher O'Riley as soloist. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
- 21 Oregon Music Educators Association Band Festival.** Umpqua Community College, Roseburg. 8 am-4 pm. (503)440-4600

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- 21** thru 24; 28-30 **Opera, The Mikado.** Presented by the Rogue Valley Opera Association in cooperation with Rogue Community College. Rogue Bldg., Rogue Community College, Grants Pass. 8 pm. (503)479-5541
- 22** **Ikabana Demonstration** by Flora Henningson. Rogue Gallery, 40 S. Bartlett, Medford. Noon. (503)772-8118
- SOMEA Senior High Band Festival** Music Recital Hall, SOSC, Ashland. 8 am-5 pm. (503)482-6101
- Golden Bough,** Gaelic music from the San Franciscan quartet. Knights of the Cup Coffee House, 1740 Ocean Blvd., Coos Bay. (503)888-9531
- and 23 **Spring Play, The Servant of Two Master.** Whipple Fine Arts Center, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
- 26** thru 30 **Exhibit, Area High School Art Students' Work.** Grants Pass Museum of Arts, Riverside Park, Grants Pass. (503)470-3290
- thru 30 **Exhibit, Molas from Private Collections.** Grants Pass Museum of the Arts, Riverside Park, Grants Pass. (503)470-3290
- 28** **Concert, Rogue Valley Symphony Orchestra,** conducted by Yair Strauss. First Baptist Church, Grants Pass. 8 pm. (503)482-6353
- Harpsichordist Arlette Irving.** Whipple Fine Arts Theatre, Umpqua Community College, Roseburg. Noon. (503)440-4600
- thru 30 **Opera, The Mikado.** Presented by the Rogue Valley Opera Association in cooperation with Rogue Community College. Rogue Bldg., Rogue Community College, Grants Pass. 8 pm. (503)479-5541
- 28** **Weaver's Guild, Umpqua Valley Arts Center, Roseburg.** 10 am. (503)672-2532
- 29** **Film, The 400 Blows,** presented by the Humbug Mountain Film Society. Port Orford City Hall Council Chambers, Port Orford. 7:30 pm. (503)332-8491
- Community Concert, Classical Guitarist Llona Boyd.** Hedrick Junior High School, Medford. 8 pm. (503)772-2908 or 776-8854
- Roseburg High School Honors Band.** Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm (503)440-4600
- 30** **Lecture, "Art and Freedom,"** by Ernst Meisvestny, Russian sculptor. Sponsored by SOSC Art Department and the Oregon Committee for the Humanities. Siskiyou Commons, Art History Room, SOSC, Ashland. Coffee 9:30 am, sponsored by the Humanities Division; Lecture 10-12; No host lunch 12 pm. For more information, call (503)482-6386
- Favell Museum Banquet & Show,** Sakura Eldorado. Klamath Arts Council, Klamath Falls. 6:30 pm. (503)882-5090
- Concert, Rogue Valley Symphony Orchestra,** conducted by Yair Strauss. Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101
- Barbershop Quartets.** Mills Auditorium. Klamath Arts Council, Klamath Falls. 8 pm. (503)882-5090

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses may be sent c/o KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. We would appreciate copies of your letters for underwriting files.

New Dimensions (Thurs. 4:00 pm)

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10 Guanajuato Way, Ashland

*Metropolitan Opera (Sat 11 am)
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Texaco Inc.
2000 Westchester Ave.
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*Lyric Opera of Chicago (Sat 11 am)
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568 East Main Street
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